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PREFACE.

IN reissuing the edition of the *Andria* published in this series five years ago, my chief object has been to supply the deficiency of the previous edition in leaving untouched the difficult question of Prosody: and it has not appeared necessary to make any alteration either in the text or commentary of that edition. Not that either was in any way complete: but as my work claims no merit of critical research or independent collation of MSS., and is designed only for ordinary students in the higher forms of schools and at the Universities, it seemed unnecessary to attempt to make it serve any more ambitious purpose.

The text followed is mainly that of Zeune (1774; reproduced by Giles, London, 1837). This edition contains most of what is useful in early commentators, especially Aelius Donatus (4th century), whose pithy remarks often throw more light than pages of more diffuse commentary, and are best conveyed by simple quotation. Bentley's edition (1726), as the first attempt at methodical examination of the text, was an era in Terentian criticism and a valuable contribution to philology, though marked by all that great scholar's love of arbitrary emendation and many strange vagaries

of scholarship. He errs, too, in many cases by attaching too much weight to later MSS. in preference to the Codex Bezae (now in the Vatican Library) which is our only trustworthy guide, all other MSS. representing the text as settled by the grammarian Calliopius (*e.g.* Codex Ambrosianus, C. Vaticanus, C. Basilicanus, all of 9th century). The best critical edition of late years is that of Fleckeisen, in the Teubner series.

The commentaries by which I have chiefly profited are (besides those of Donatus and others quoted in Zeune's edition) Stallbaum's (1830), Parry's (in the "Bibliotheca Classica"), and Wagner's (1869). The two latter of these have dealt instructively with the metres and prosody of Terence; a difficult but necessary portion of the subject, with which I have attempted to deal in this new edition of the *Andria*. My obligations to them are, I hope, sufficiently acknowledged in the course of the Introduction and Notes. I have endeavoured also, by illustration and quotation from those ancient writers whose works have been best edited in modern times, to direct the student to the most abundant fountains of scholarship. If, for example, references to Lucretius and Vergil help to keep the student of Terence familiar with such storehouses of Latin scholarship as Lachmann's or Munro's *Lucretius*, Forbiger's or Conington's *Vergil*, more real good will be done than by the most elaborate explanations of particular passages. Readers of the following pages should keep such commentaries at their side and turn to them at every reference to the authors in question.

The grammars to which reference has been made

are Madvig's Latin Grammar and Greek Syntax, as in other editions of this Series. Donaldson's *Varronianus* and *New Cratylus* are referred to for the same reason. Roby's Latin Grammar and Curtius' Greek Grammar (translated into English and published as the *Student's Greek Grammar*) will be found serviceable: while Farrar's *Greek Syntax* is a useful and suggestive compilation.

Besides the ordinary numbering of lines in each scene there will be found (in brackets) a continuous numbering from beginning to end of the play. This is often employed by editors of other books in their references to Terence.

I must express here (as I have expressed in the course of the Introduction) my great obligation to the Rev. Edwin Palmer, Corpus Professor of Latin in the University of Oxford, for permission to make free use of notes taken at his lectures on Plautine Versification.

T. L. P.

OXFORD, 1875.

INTRODUCTION.

I. *Life and Writings of Terence.*

OF the personal history of Terence but little is known, and that on the doubtful authority of a *Vita Terentii* ascribed to Suetonius: according to which he was in his 35th year (nondum quintum atque tricesimum¹ egressus annum) at the performance of his last play (*Adelphi*) in B.C. 160. His *cognomen* Afer bears out the common story that he was brought from Africa to Rome, if not actually of Carthaginian blood². At Rome he became the slave of P. Terentius Lucanus, a senator, who had him well educated and at last gave him his freedom: when according to custom he assumed his patron's *nomen* Terentius. He at once devoted himself to the only literary occupation of that time, the reproduction in Latin of the works of Greek authors. His first piece (*Andria*) was referred by the curule aediles to Caecilius Statius, one of the most popular play-wrights at Rome; to whom, as the story goes, Terence recited the opening scene and was at once welcomed as a poet. This interview, if historically true, must have taken place B.C. 168³, two years before the production of the play. Its success introduced him to the most intellectual society of Rome, especially that literary circle which gathered round Scipio Aemilianus, comprising such men as C. Laelius (consul 140), Sp. Mummius (brother of the destroyer of Corinth), Lucilius the satirist, Polybius the historian, and Panaetius the philosopher. His intimacy with these men provoked reports that he was assisted by them in the composition of his plays; or further, that they were in fact the real authors, who made him their playmate and butt and left him to starve.

In the years 166—160 he produced the six extant plays:

¹ The last critical research would read *vicesimum*; this would place Terence's birth 10 years later.

² His physical characteristics, as described to us, are not those of

the Punic race. See *Dict. Biogr.* "Terentius."

³ See Introduction to *Andria*, page 1.

Andria, 166; *Hecyra*, 165; *Heautontimorumenos*, 163; *Eunuchus*, *Phormio*, 161; *Adelphi*, 160. These are probably all that were put upon the stage: but we are told that while residing and travelling in Greece he translated 108 comedies of Menander¹.

The time and place of his death were variously reported, the general rumour being that he died of grief for the loss at sea of his translations from Menander. Whatever be the truth of this or other stories of his death, it seems certain that he left Rome after the production of the *Adelphi* and never returned. His death is generally assigned to the year 159 B.C.; by some to the year following.

The story of his poverty and the assistance rendered by his friends in composition was believed by Cicero (*Att.* vii. 3) and is noticed by Quintilian (*Inst. Or.* x. 1): while Nepos (*Frag. Incert.* 6) ascribes the *Heautontimorumenos* to Laelius. Terence's poverty seems unlikely, if we are to believe that he travelled for some time in Greece: and the tone of his Prologues is sufficiently independent. As to the assistance he is said to have received, we may perhaps believe it with certain limitations. Terence himself does not deny it *in toto*, but seems even to take pride in it (*Adelphi*, Prol. 15—21)²: and a foreigner and freedman might well find difficulties of idiom, for which he might avail himself of the help of friends, without discredit to himself. From the purity of his idiom we should in any case infer a close intimacy with the best society of Rome. There is too *a priori* probability that Terence would be the object of calumny. Roman prejudices were always strong against freedmen and foreigners; even Horace in the Augustan period was exposed to taunts on this score³: and if we consider the literary position of Terence as the representative at a period of transition of an innovating party, we shall

¹ This number however seems open to doubt. Ritschl ingeniously suggests that CVIII is only a ditto-graphy of CUM—that is a mistaken repetition of a word by the scribe.

² Suetonius (or whoever was the author of the *Vita Terentii* before

referred to) says on this; "Videtur se levius defendisse, quia sciebat Laelio et Scipioni non ingratam esse hanc opinionem." *Vit. Ter.* ch. II.

³ Hor. *Sat.* I. vi. 46, "Quem rodunt omnes libertino patre natum."

see how likely it was that he should be obnoxious to the more conservative spirit of those who followed Cato and the Fabii.

The period at which he wrote was a period of transition and reaction in literature. An extended study of the masterpieces of Greek literature had produced in the minds of the educated 'literati' of Rome a keener appreciation for beauty and elegance of style and a proportionate dissatisfaction with the literary efforts of the previous age. The homely Roman savour of the *Plautini sales* and the clumsy attempts of earlier dramatists to give a Roman colouring to their Greek models jarred upon more refined ears. Men could not help contrasting with the perfection of Greek art the very slight artistic merits of their own new-born literature. The attempt to create a national Roman literature seemed to them hopeless: and as, on their view, the object of literature was the cultivation of taste and refinement in thought and language, that object seemed more likely to be attained by the mere copying and reproducing Greek models of undoubted taste and beauty, than by attempts at creating a national literature to which such qualities had hitherto been wanting. Reproduction therefore, not creation, was to be the aim of Roman literature; imitation rather than originality the test of literary merit.

The centre from which these doctrines proceeded was the famous "Scipionic circle," with which as we have seen Terence was intimately connected: a connection to which are due the features that gave Terence his peculiar position in Roman literature, distinguishing him from the earlier dramatists, e.g. from Plautus. Plautus had aimed at giving a Roman colouring to Greek models, and by distinctively Roman allusions and broad, often coarse humour, had attracted the masses: Terence wrote rather for the educated few, for so many at least as could appreciate purity of language and artistic skill. He was content with the praise of a successful copyist; and yet in process of his work tried to impart to his own language something of the purity and elegance of Greek. He was thus the representative of a new school of literature and of a reactionary party, at a time when not only

literature but social life and manners and religious faith were being subjected to the newly discovered influences of Greek thought and feeling; when, in the happy phrase of Horace, the conquered country was beginning the conquest of her conqueror. It is easy therefore to understand how patriots and conservatives of the school of Cato and the Fabii, jealous for the old Roman manners and hating innovation, would disapprove of one who made deliberate professions of Graecism in the department of literature. They desired no refinement in language any more than in manners; and to them Terence and his friends must have appeared as representatives of all the abominations of reform.

The position of Terence in the history of Roman literature and the contrast in which he stands to Plautus are admirably treated by Mommsen [*Hist. of Rome*, Book iv. ch. xiii; see also earlier chapters on Literature and Art]. To this and the articles "Plautus" and "Terentius" in Smith's *Dictionary of Biography* the student is referred for the details upon which the foregoing remarks are based.

II. *Style and Literary merits of Terence.*

To take first the criticisms of ancient writers:

CICERO (*De Opt. Gen. Orat.* i. 3) states that Terence differs 'genere' from Attius, and praises him as an interpreter of Menander, "Quicquid come loquens atque omnia dulcia dicens."

HORACE (*Epp.* ii. i. 59) praises his artistic skill:

"Dicitur...vincere Caecilius gravitate, Terentius arte."

OVID (*Trist.* ii. 357) praises his festive humour:

"Nec liber indicium est animi, sed honesta voluptas,
Plurima mulcendis auribus apta ferens.

Accius esset atrox: conviva Terentius esset:

Essent pugnaces, qui fera bella canunt."

QUINCTILIAN (*Inst. Or.* x. i) depreciates Roman comedy generally: "In comoedia maxime claudicamus." Terence, he thinks, was wrong in deserting the senarian measure of his originals;

"Terentii scripta...quae tamen sunt in hoc genere elegantissima et plus adhuc habitura gratiae si inter versus trimetros stetissent."

SERVIUS the commentator on Vergil (A.D. 400) says in a note to *Aen.* I. 414, "Sciendum est Terentium propter solam proprietatem (apposite neatness of language) omnibus comicis esse praepositum."

CAESAR's famous epigram is the best summary of ancient criticism upon Terence:

"Tu quoque tu in summis, O dimidiate Menander,
Poneris et merito, puri sermonis amator;
Lenibus atque utinam scriptis adjuncta foret vis
Comica, ut aequato virtus polleret honore
Cum Graecis, neque in hac despectus parte jaceres.
Unum hoc maceror et doleo tibi deesse, Terenti."

Ancient critics of Terence we see were struck by (1) the elegance and grace of his language, (2) a want of "vis comica." On the first point their judgment has received the sanction of later times: but many have asked what is meant by the want of "vis comica" ascribed to Terence. "Comic power" in one sense will hardly be denied to him by those who appreciate refined and delicate humour, or artistic skill in working out comic incidents and play of character. But the "vis comica" present to the mind of his Roman critics is probably that which distinguishes Plautus, the "Plautini sales," whose homely wit indicates a spring of genuine comic humour, coarser perhaps than that of Terence but more original and more popular. This kind of "vis comica" Terence had not. He represents a reaction against the broad humour and uncouth style of earlier dramatists and professedly departs from their standard: but in the artistic skill and delicate humour, which all recognise in him, rests a true "vis comica;" the spirit not of broad farce but of the more polished comedy of life and manners, which Terence introduced upon the Roman stage.

If from style we turn to matter, there is less to be said. His plots are marked by tiresome uniformity; in each play the same stock characters play out the same stock rôles of immoral intrigue and unfilial deceit which in the end are

triumphant: so that however elegant the language, however artistic the by-play of character, the story has but little interest or profit. The cause of these defects lies in the source from which Terence drew, the literature of the New Attic Comedy; which reflected the degeneracy of a society whose political, social, religious and domestic life had alike become demoralised and decayed. This literature, repugnant in tone to Roman ideas, was yet the only available fountain of inspiration for a Roman dramatist. He must imitate Greek models: he must reproduce them as nearly as possible. But he could not reproduce the works of the Old Comedy, with its personal and political allusions. The plays of Aristophanes, if directly translated, would have no meaning to Roman ears; and a similar treatment of contemporary politics and persons would have incurred the censure of the Roman authorities, already suspicious of dramatic exhibitions and disinclined to show too much favour to dramatic writers. The police regulations of Rome no doubt contributed indirectly to keeping Roman drama in the groove along which it had first started, as a simple reproduction of Greek manners, Greek characters, Greek scenery, dress and names. This being the case, Roman dramatists naturally imitated those Greek dramas which could most easily be produced on a Roman stage, those which had no political or personal interest, but were, so to speak, cosmopolitan, the comedies of Menander and his school. Unfortunately the life and manners they portrayed were those of a depraved society; and Roman comedy at its outset incurred the stigma of immorality, and was looked upon with suspicion by all who prided themselves upon the simplicity of old Roman manners. Nor can we fairly say that this suspicion was undeserved. To us far more than to Romans of the 2nd century B.C. the morality of the extant remains of Latin Comedy must appear simply objectionable: and they can only have a literary and historical value. But to the student of a great language and a great literature Terence must always have charms. His morality is that of an age long past: his language is a κτῆμα ἐς αἰεὶ, a treasure for all time.

III. *Metres employed by Terence.*A. *Iambic.*

The iambic "measure" (metre) or "dipodia" of Greek drama is $\bar{\text{—}} \text{—} \text{—} \text{—}$ i.e. a spondee can be substituted for the first iambus (and so in first, third, and fifth feet of an iambic trimeter) and a tribrach for both iambs (and so in all but the last foot of the verse). The Latin comic writers, however, admit a spondee and its representatives, dactyl and anapaest ($\text{—} \text{—} \text{—}$, $\text{—} \text{—} \text{—}$), in every foot but the last.

i. Iambic Tetrameter Acatalectic (Iambicus Octonarius).

(Four complete metres = eight complete feet).

ābdūx|i ād cē|nām : nām | mī|hī māg|nā cūm ēō | jam inde ā |
pūēri|tīā

fuit sem|per famili|ar|itas. | volupta|tem mag|nam nun|tias.

Heaut. i. 3. 183-4.

ii. Iambic Tetrameter Catalectic (Iambicus Septenarius).

(Four metres minus one syllable = seven feet and the thesis of the eight.)

nūllā mī|hī rēs | pōsthāc | pōtēst | jam intēr|vēnī|rē tān|tā
quae mi aegritudinem adferat : tanta haec laetitia obortast.

Heaut. iv. 3. 1. 2.

iii. Iambic Trimeter (Iambicus Senarius).

(Three complete measures = six feet, the last always $\text{—} \text{—}$ or $\text{—} \text{—}$.)

nē cūi | sīt vōs|trūm mī|rūm cūr | pārtēs | sēnī
poeta dederit quae sunt adulescentium.

iv. Iambic Dimeter (Iambicus Quaternarius).

(Two measures = four feet.)

amo|re abun|das An|tipho |
quid nam ille commotus venit?—*Phorm.* i. 3 11, i. iv. 6.

v. Iambic Dimeter Catalectic.

(Two measures minus one syllable.)

dătē : mōx | ēgo hūc | rēvōr|tār.—*And.* iii. 2. 5 (485).
adgredi|ar. Bac|chis, sal|ve.—*Hee.* v. 1. 5 (731).

An Iambic Monometer is supposed by Wagner for the first part of a line, *Ad.* iv. 1 (610) discrūciōr | ānimī, the other half

of the line being according to him trochaic trimeter catalectic (see below); but the metrical arrangement of the passage is uncertain.

B. *Trochaic.*

A trochaic "measure" or dipodia is $\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} |$ *i.e.* a tribrach can be substituted for a trochee in both feet, a spondee or anapaest in the second. The Latin comic writers admitted these latter in the first foot as well; and thus in a longer line tribrachs, spondees, and anapaests might be substituted for trochees in any foot but the last. A spondee might further be replaced by a dactyl.

i. Trochaic Tetrameter Acatalectic (Trochaicus Octonarius).

(Four complete metres = eight complete feet.)

nīl ād|hūc ēst | quōd vēřē|ārē | Clīn|a : hāud quā|quam ētīām |
cēssānt.

proin tu sollicitudinem istam falsam, quae te excruciat, mittas.

Heaut. i. 2. 175, 177.

ii. Trochaic Tetrameter Catalectic (Trochaicus Septenarius).

(Four metres, minus one syllable = seven and a half feet.)

pătēr ād|ēst, quēm | vōlūi : ād|ibō. | pătēr, ōp|pōrtū|ne ādvē|nīs.
quid id est? hunc Menedemum nostin nostrum vicinum?
probe.

This is a very common metre in Terence.

iii. Trochaic Dimeter Catalectic.

(Two metres, minus one syllable.)

quīcūm | lōquītūr fili|ūs?—*Heaut.* i. 2. 178.

aut ūn|de aūxīlī|um pē|tām?—*Phorm.* v. 1. 2.

This metre only occurs in connexion with other metres, and never in any large number of lines continuously. Wagner assumes a trochaicus quinarius (trimeter catalectic, or five and a half feet) in the second part of *Adelphi*, 610, the first part of the line (discrucior animi) being according to him iambic monometer, but this is very doubtful; as also is his explanation of *Andr.* iv. 1. 11 (635), quis tu es? quis mihi es? cur

meam tibi? as “two trochaic dipodiae catalecticae,” the verse being generally regarded as cretic (see below).

C. Other metres occur very sparingly in Terence. We have—

i. *Bacchiac* tetrameters in *Andria* iii. 2. 1—4 (481—4),

ādhūc Ār|chilis quae ad|solent quae | que oportet |

Bacchiac metres are rare in Greek, but pleased the Romans. Plautus used them extensively (*e.g.* *Poenulus* i. 2; *Amphitr.* ii. 2; *Mostell.* i. 2), and Ennius gives examples of them in his tragedies, *e.g.* (*Hectoris Lustra*):

quid hóc hic clamóris? quid hóc hic tumúltus?

nomén qui usurpát meum? quid ín castris strépítust?

A line in Aesch. *Prom. Vinct.* 115, seems to be Bacchiac:

τίς ἀχὼ, τίς ὀδμὰ προσέπτα μ' ἀφεγγής;

and Hephastion quotes:

ὁ ταῦρος δ' εἰκεν κυρίξειν τιν' ἀρχάν.

The proper foot is, as its name implies, the Bacchius (— — —); but the Molossus (— — —) is freely used, and is admissible in every place, *e.g.* *And.* iii. 2. 3:

nūnc primūm | fāc istaēc | lavet: post | dēindē.

The first, second, and fourth are Molossi (deinde being trisyllable). Again, the first syllable of the Molossus may be resolved, giving the “Ionicus a minore” (— — —); and either of the long syllables of the Bacchius may be resolved, giving the “fourth Paeon” (— — —), and the “second Paeon” (— — —), *e.g.* *And.* iii. 2. 4:

quod jussi ei | dāri bībē|re et quantum in|peravi |

Bentley was the first to detect the true character of these, the only Bacchiac verses in Terence. Before his time they had been regarded as an instance of the supposed admission of heterogeneous feet within the same iambic or trochaic line, to which allusion is made below as one of the earlier theories to account for difficulties of metre in the comic writers. Thus Priscian writes: “Terentius trochaico mixto cum iambico utitur in sermone personarum, quibus maxime imperitior hic convenit, quibus puto ut imitetur hanc confusionem rhythmorum facere. Sunt autem trimetri ac plus minus que, et habent

penultimam versus syllabam in quibusdam longam et in quibusdam breve, ut in *Andria*." He then quotes the four lines, *And.* iii. 2. 1—4, and goes on: "Haec sequitur dimeter catalecticis finiendi sermonis causa, quem ad Archillida habuit;

Date, mox ego huc revortor."

- ii. *Choriambic* only in *Adelphi* iv. 4. 4, 5 (612—3):
 membra metu | debilia || sunt: animus | timore
 obstipuit: | pectore con||sistere nil | consili.

The Choriambus (— ∪ ∪ —) is familiar as the basis of the "Asclepiad" measures of Horace:

Maece|nas atavis | edite re|gibus.

- iii. *Cretic* (— ∪ —) Tetrameters occur *Anār.* iv. 1. 1—14, (625—638), beginning with a dactylic line, e.g.:

hōccīnē | crēdībī||le aūt mēmōr|ābīlē |
 tāntā vē|cōrdīa īn|nātā quōi|quam ūt sīēt |.

The metre in the last four lines is somewhat irregular, dactyls being introduced here and there, and an additional syllable, e.g. v. 12. 13:

heus | proxumus | sum ego | met mihi
 attamen | ubi fides | si roges | nil pudent | hic.

Wagner considers that the Cretic metre stops at v. 10, and regards v. 11 as two "trochaic tripodiae" catalecticae, v. 12 iambic dimeter, vv. 13, 14 bacchiac tetrameter. But the arrangement of these lines is very doubtful, and they are differently divided in other editions.

Besides the pes Creticus (— ∪ —), the "fourth Paeon" (— ∪ ∪ —) and "first Paeon" (— ∪ ∪ ∪) became admissible, by resolution of the long syllables of the Cretic, e.g. *Andr.* iv. 1. 5:

idnest ver|um? immo īd hōmī|numst genus | pessumum.

The Romans also (not, apparently, the Greeks) admit the Molossus (— — —), e.g. *And.* iv. 1. 7:

post ubi | tēmpūst prō|missa jam | perfici.

IV. On the Prosody of Terence.

The *vexata quaestio* of Terentian and Plautine versification is interesting from the light thrown by it upon the pronuncia-

tion of Latin by Romans themselves ; a point on which our ignorance is probably greater than we are willing to acknowledge. The language of these comic poets, be it remembered, is that of ordinary life, not that of books ; colloquial rather than classical and literary. They observed certain rules of metre ; and observed them more accurately, in proportion as those rules were foreign and artificial : but their verses are *sermoni propiora*, refusing to accommodate themselves to the more elaborate metrical laws of a later age, and often, to all appearance differing but slightly from the merest prose. They present us with so-called “anomalies,” “violations of rule,” “poetical licences,” which in Vergil and Horace we should be justified in considering as exceptional and extraordinary, but which are often instances of ordinary colloquial pronunciation, “violations” of “rules” which then had no existence, “licences” only from the standpoint of an elaborate refinement and classical strictness of which these earlier writers knew nothing. The language of Cicero and Caesar, of Vergil and Ovid, was a fixed literary dialect, stereotyped, so to speak, and polished to an artificial precision and uniformity impossible for the language of everyday life. The Romans of the Augustan age did not speak exactly as Cicero and Vergil wrote : but Terence and Plautus wrote much as the Romans of their time spoke. And thus, while the later Roman poets, in employing foreign and artificial metres, worked out for themselves a strict and elaborate system of pronunciation by quantity, independent of the ordinary pronunciation of their countrymen, the early comic poets fitted to the Greek metres, which they employed, words subject to all the looseness and uncertainty of everyday accentual pronunciation. “Their only guide in prosodiacal matters was their ear, and in many cases they obeyed the dictates of the rhythmical rather than the quantitative laws of the language ;” these latter alone being recognised by the poets of a later time.

The language, then, of the comic writers is that of ordinary conversation ; and their employment of artificial metres, whose structure is known to us from the same Greek models that were accessible to them, supplies us with some guide for

inferring the pronunciation of particular words. And, in this respect, the language of Terence is especially valuable: for he represents perhaps better than any writer known to us the conversational idioms of ordinary middle-class life at Rome, standing midway between the rougher style of Plautus, and the refined and educated scholarship of the Augustan writers; while his unquestioned reputation as *puri sermonis amator* is a guarantee that in his writings we have the best models of the language of his time.

The most important contribution to the study of archaic prosody has been made in the present generation by Ritschl, whose researches are accepted by recent editors of Plautus and Terence as the chief basis for their own views.

While his edition of Plautus was in progress, and after the "Prolegomena" had been written, Ritschl laboured for six or seven years to form a collection of the oldest Latin inscriptions, which might serve as a reliable chronological history of the language. The "Priscae Latinitatis Monumenta Epigraphica," is the result of his investigations; and his views are summed up in various papers in the "Rheinische Museum" (see especially Vol. xiv. p. 400 sqq.), and in the "prooemia" to his Lectures at the University of Bonn. English readers will find much of the substance of his views in the Introductions of Mr. Parry and Dr. Wagner to their respective editions of Terence, and that of Dr. Wagner to the "Aulularia" of Plautus. Mr. Parry's enumeration of the metrical peculiarities of Terence deserves careful study: but Dr. Wagner's conclusions, being drawn from the *later* researches of Ritschl, rest upon a more thorough historical investigation of the records of the language than was open to earlier editors, or to Ritschl himself at the time when the 'Prolegomena' were written (1849).

I have therefore preferred Dr. Wagner's arrangement of the metrical peculiarities affecting ancient prosody, as more in accordance with the latest results of critical inquiry. We shall, however, do well to bear in mind that both Ritschl and Wagner deal somewhat freely with the text of Plautus in support of their views; and the reader of the latter's pages,

while recognising their interest and value, will hesitate to accept in toto the finality and infallibility of either his or Ritschl's conclusions upon a subject of so much obscurity. In the meantime, an editor who pretends to throw no original light upon the subject may be content with a brief statement of the difficulties of Plautine and Terentian versification, and the theories which have been suggested for their removal.¹

The MSS. of Plautus and Terence give us many lines with (1) too few syllables for the metre; (2) too many; (3) the right number wrongly arranged—*i.e.* if we apply the rules of Greek, iambic, and trochaic metres, or those of Augustan prosody. When such lines are incomplete in sense, inappropriate to the context or redundant, the text *may* have been corrupted. But there are many such lines which satisfy grammar and sense; and it is now generally acknowledged, (1) that these poets did not observe in iambic or trochaic metres the rules of the Greek dramatists; (2) that Latin prosody was different in the time of Plautus and in that of Vergil. The general principle in fact, which must guide us in estimating the prosody of the comic poets is that already alluded to, and laid down *e.g.* by Cicero (*Orator* 55—184): “Comicorum senarii propter similitudinem sermonis sic saepe sunt abjecti, ut nonnunquam vix in eis numerus et versus intelligi possit:” and again (*Orat.* 20—67), “apud quos, nisi quod versiculi sunt, nihil est aliud quotidiani dissimile sermonis.” Most scholars agree upon this general principle, differing only in the application of it to details, and the weight and scope which they assign to the various tendencies of popular pronunciation, which have been supposed to furnish a clue to the difficulties in question. The theories which have found most favour at different times, are—

1. The theory of “Original Long Vowels.”

2. “Compression” (Ecthlipsis), and “Aphaeresis” (Apocope).

¹ I am under great obligation to the Rev. Edwin Palmer, Corpus Professor of Latin in the University of Oxford, for permission to make

use of notes taken at three lectures delivered by him in 1873, on “Plautine Versification.” Much of what follows is due to him.

3. "Neglected Position," or "Neglect of Final Sounds" (due more or less to influence of the Accent).

It is scarcely necessary to notice the earlier theories which sought a key to difficulties of scansion in supposed irregularities of *metre*—e.g. the admission of unequal and heterogeneous lines in the same passage (iambics with trochaics, septenarii with octonarii, etc.), or of¹ heterogeneous feet within the same iambic or trochaic line. The difficulties must confessedly be solved, if they are to be solved at all, by the theories which look to *prosody*, not to *metre*, for a key.

I. It is an observed fact in Latin prosody (1) that certain words have different quantity (especially in Plautus) from that usual in the Augustan age—e.g. *Ācheruns*, *frustrā*, (2) that certain terminations of nouns, pronouns, and verbs, which are *short* in Augustan poets, are apparently *long* in the earlier writers (see Wagner, *Introd. to Aulularia*, pp. 16—20. *Introd. to Terence*, p. 14). On this is based the theory of *Original Long Vowels*, first stated by Ritschl in his *Prolegomena* of 1849, and since greatly extended by himself and others. "The present position (he tells us in 1869) of its champions is, that there is *no* short termination in Augustan Latin which was not once long;" and though he protests against the too sweeping application of the theory, his twenty years' work at Plautus shews gradual conversion to it. C. F. W. Müller (*Plautine Prosody*, 1869) decides against greater licence than is allowed by Ritschl: Wagner (*Introd. to Aulularia*) seems to go further than his predecessors.

This theory of Original Long Vowels is no doubt admissible to a certain extent. A known tendency of Latin pronunciation was to shorten final syllables: and the process of such change can be distinctly traced; e.g. in final *o* of first pers. sing., and of nouns (*homō* etc.), or *e* of *benē*, *malē*, cp. with the ordinary adverbial termination *ē*; in *honōr*, *labōr*, etc., cp. with oblique cases (*honōris*, *labōris*), and the parallel forms in *ōs* (*honōs*); in comparison with corresponding Greek terminations, *orātōr*, *ρήτωρ*, *πάτηρ*, *patēr*, *φήμη*, *famā*, etc.; in² third pers. sing.

¹ An example of this is given above, p. xix.

² Corssen, (*Ueber Aussprache*, etc., ii. p. 488, sqq.), gives a number

terminations—*amāt, monēt*, cp. with *amās, monēs*, and pass. *amātur, monētur*: *posedeit* on inscriptions = *possēdīt* (perf.). Instances of such original long vowels are frequent in the remains of Ennius and the old Saturnian verses, e.g. *Infīt, "O cives, quae me fortuna ferocem,"* Enn. Ann. 386, *clamor ad caelum volvendus per aethera surgit*, *ib.* 510, *uter essēt induperator*, *ib.* 86. *Et densis aquilā pennis obnixa volabat*, *ib.* 145; and occasional in the Augustan poets, e.g.:

- ā nom. sing. Verg. *Aen.* xii. 648; Hor. *Od.* iii. 23. 18
(the interpretation of both passages is very doubtful).
- ūs 2d decl. *Ecl.* vi. 53 (*fultūs hyacintho*).
- ā neut. plur. *Aen.* iii. 464 (cp. *postea*, etc., *trigintā*).
- ōr nom. sing. *Ecl.* x. 69; *Georg.* iii. 118.
- ēr nom. sing. *Aen.* v. 521; xi. 469; xii. 13 (all *patēr*).
- būs abl. pl. *Aen.* iv. 64 (*Pectoribūs inhians*).
- is gen. sing. *Aen.* xi. 69; 2d pers. sing. *Sat.* ii. 3. 1
(*Scribis*).
- it 3d sing. *Ecl.* vii. 23; *Aen.* x. 433; *Sat.* i. 4. 82; ii. 3. 260; *Od.* iii. 241-5. (*Si figīt adamantinos*).
- āt imperf. sing. *Georg.* iv. 137; (*tondebāt hyacinthi*), *Aen.* v. 853; *Sat.* ii. 2. 47; [The ex. *Aen.* v. 167, quoted by Wagner (*Auūl. Introd.* p. xix), is very uncertain; cp. Conington ad loc.].
- āt subj. Hor. *Sat.* i. 5. 90: *ēt, Od.* iii. 5. 17: *ār*, Ovid. *Met.* vii. 61.

Of these exx. the three first from Ennius are undoubted instances of a vowel, short in Augustan prosody, used as long by the older poet "*in thesi*," in that part of the foot on which no stress of accent falls, and in that part of the verse where there is no "caesura." Of the rest, the greater number are at least susceptible of other interpretations. Three only of the exx. from hexameter lines (*pectoribus*, *Aen.* iv. 64; *fultus*, *Ecl.* vi. 53; *tondebat*, *G.* iv. 137), and one from lyric (*figit*, *Od.* iii. 24-5), are not in caesura; and we must remember

of exx. of the preservation of the characteristic long vowels *ā, ē, ī* in verbal terminations. See also Wordsworth's Fragments of early

Latin, *Introd.* xiv. 10, and cp. Wagner, *Introd. to Auūlaria*, p. xviii.

that our knowledge of the metrical licence justified by caesura is very uncertain, some scholars conceiving that it always implied a "syllaba anceps." We have seen that one extremely doubtful instance (*Aen.* v. 167) is quoted by Wagner from an Augustan poet; and the text both of Plautus and Terence is sometimes claimed by advocates of this theory as evidence for long terminations, when other theories will account for the phenomena. An examination of all the exx. of original long vowels cited by Wagner from Terence (*Introd.* p. 14,) will shew that in many the supposed long vowel might be scanned as short, but for some later metrical canon. Thus to take a single instance, of the four passages quoted for -ā neut. plur., in the three from *Heaut.* 575, 942, 1055, claimed as exx. of *omniā*, the scansion *omniā* involves no greater difficulty than the introduction of a tribrach or dactyl in various parts of the verse, *e.g.* :

a. apúd | quem ex|pro|mere óm|niā mē|a occúl|ta, Clitipho,
aúd|eam, 575 (iambic tetrameter).

b. mé me|a omniā bōnā | doti | dixis|se illi | quam rem a|gis?
942, (trochaic tetrameter catalectic).

[*omnia* might here be due to the metrical ictus, a different reason altogether].

c. quod ego hunc | aequom | cense|o, pater, | ōmniā | faciam,
hunc | impe|ra, 1055, (troch. tetram. catal).

[Here *omniā* might conceivably be an instance of synizesis].

In the fourth instance (*Adelphi* 612) we must scan *dēbīlīā* in a choriambic line :

membra metu | debilia | sunt : animus | timore

and here the question of the influence of caesura might be raised.

We thus see that the theory of "Original Long Vowels" appeals to certain undoubted facts and tendencies of Latin pronunciation. But as it will not under any circumstances account for all, or nearly all, the difficulties of comic prosody, it is undesirable to press it to account for a larger number of phenomena than can fairly be brought under it.

II. A more common difficulty is that of an apparent

redundancy of syllables ; and different theories of pronunciation have been employed to account for such cases.

A. *Contraction* or *Compression*: (1.) where two vowels come together ; (2.) where two syllables beginning with consonants are drawn together and the vowel between them eliminated.¹

1. The contraction of two vowels is the phenomenon known as "*Synizesis*," of which we have examples in Augustan Latin : *dehinc*, *deinde* (dissyll.), and the oblique cases of *idem* (*uno eodemque*, Verg.) *Di*, *Dis*, for *dei*, *deis*, is common ; and *i* and *u* before a vowel often pass into the semivowel sounds *y*, *w*. Thus *sūo* is monosyllable in *Lucr.* i. 1022, while *gēnuā*, *tēnuā*, *flūviōrum*, *ābiētibus* are familiar to readers of Vergil, and *scīō*, *nescīō* (as usually scanned) ought perhaps to be scanned *scīō*, *nescīō* by synizesis. *e* before another vowel in the same word often coalesces with it, *aurēā*, *alvēāria*, *alvēō*, *ferreī*, etc. In the comic writers *meus*, *tuus*, *suus*, *deus*, *dies*, are constantly so treated in all cases ; *is* and *idem* not unfrequently in oblique cases (and so perhaps *ēamus*, *Phorm.* 562—though the word ought to be trisyllable). *Ais*, *ain*, *dii*, also admit upon occasions of synizesis.

2. The contraction of two syllables by elimination of a vowel between them does not rest upon such good evidence, although classical Latin offers some examples. Cicero (*Orator*, 45. 153) notices the forms *ala*, *mala*, *talus*, *velum*, etc., as exx. of contraction by "*fuga literae vastioris*" (*x*) ; but here there is no *certain* evidence that the shorter form represents the longer, and the two forms *may* be the result of different attempts to combine verbal roots with formative elements. Again in *duxti*, *traxe*, *extinxem*, etc., no distinct consonantal sound is lost, the sibilants being uttered once instead of two or three times ; and the genitives *-orum*, *-um*, are shown by Comparative Philology to be two distinct and parallel forms.² There are doubtless many words (especially where a mute and liquid are brought together) which exhibit such contrac-

¹ The "Contraction" or "Compression" theory for the explanation of anomalies in Plautine metre is fully set forth in the Prolegomena

to the late Prof. Ramsay's edition of the *Mostellaria*.

² See Wordsworth's *Fragments of Early Latin*, Introd. ix. 12 ;

tion; e.g. *intra*, *infra*, *aspris* (Verg. *Aen.* ii. 379), *balnea*, *culmen*, *oinvorsei*. (= universi); but advocates of the theory have often pressed it too far, as when we are asked to pronounce *v'luptas*, *v'neficium*, *t'men*, *d'mi*, etc. Ritschl, who at first applied this theory largely to Plautus, has now abandoned it; cp. Wagner, *Introd. to Aulul.* p. xxxiii., on Key's theory that *pater* is sometimes to be pronounced monosyllable, like *père*.

B. "Aphaeresis," or dropping of syllables or letters in pronunciation.

a. *Initial letters*.—Vowel or syllables beginning with consonantal *u* (*v*).

As to vowels, *certu's certumst* = *certus es*, *certum est* are familiar; and *sum* = *esum*, Gk. *ἐσμεν*, Skt. *asmi*. Lachmann on *Lucr.* iii. 954, gives exx. of *iste* and its derivatives becoming *-ste*, etc.; and no doubt *iste* is found where a monosyllable or *~* *~* is necessary (e.g. *Andria* iii. 3. 34, *At istuc | peri|clum in fil|lia | fieri | grave est*), while in *Aen.* vi. 309, the first hand of *Cod. Med.* gives *'stinc*. Wagner (*Introd. to Aul.* p. xlv.) assumes an analogous form *-pse* = *ipse*; but is *ps* an admissible initial combination in Latin? Others suppose such results as *'lluc*, *'nde*, *'nter*, the pronunciation of which is difficult to conceive. It is obvious, however, that even if we grant such instances as *certumst*, *-ste*, for which there is evidence, this principle of aphaeresis does not help us very far.

b. *Dropping final letters* (apocope). This was undoubtedly a tendency of the Latin language, and is fully illustrated by Wagner (*Introd. to Aul.* pp. xxix.—xxxv.; *Introd. to Terence*, pp. 16—18). It affected particularly the letters *m* and *s*, to a less degree *r*, *t*, *d*, and perhaps *l* and *n*, though (as Wagner allows) the evidence is here uncertain. *Simul*, e.g. in *Enn.* 241, *Heaut.* 803, may be a case of synizesis, *s'mul*; and *tam(en)* is hardly supported by Festus's statement, "*antiqui tam pro tamen usi sunt*." The theory of "Neglected Position," or "Neglected Final Sounds," is, as we shall see, more appropriate to these cases.

Schleicher, *Compendium*, sect. 253.

¹ It only occurs as representative

of initial *ψ* in words borrowed from Greek—*psallo*, *psittacus*, etc.

As to final *m* we have in evidence—(1.) its regular disregard in Latin poetry before a vowel or aspirate; (2.) the statements of Priscian (*m* obscurum in extremitate dictionum sonat) and Quintilian (*m* parum exprimitur . . . neque enim eximitur, sed obscuratur, ix. 4. 40); (3.) its frequent neglect even in writing, shown by MSS. and inscriptions. Cp. also the corrections of popular pronunciation quoted by Wagner from the “Appendix Probi”—“passim, non passi; nunquam, non nunqua; pridem, non pride; olim, non oli;” and the modern Italian forms, *nove, dieci, meco, ecco*, etc., . . . (novem, decem, mecum, eccum).

Final *s* had also a very faint sound in pronunciation, and thus was frequently omitted in writing also; cp. Roby, *Lat. Grammar*, sect. 193, Book I. ch. viii.; and in the early poets it was ignored before an initial consonant (a fact noticed by Cicero, *Orat.* 48. 161), e.g. “*tum lateralis dolor certissimus nuntius mortis*,” Ennius 601 (Vahlen), and so often in Lucretius (e.g. i. 159, 186) and once in Catullus (116. 8. *Ellis*). From Terence Wagner instances in the *Hecyra auctus sit* 334, *defessus sum* 443, *incertus sum* 450, *expertus sum* 489, *nullus sum* 653, *usus sit* 878—all endings of iambic lines. Vergil (*Aen.* xii. 115) in imitating Ennius’s *funduntque elatis naribus lucem*, transposes thus (to suit a stricter pronunciation of final *s*): *lucemque elatis naribus efflant*. The tendency recurred in fourth cent. A.D., and remains in Italian, Spanish, etc. It is also of course illustrated by such forms as *nauta* (cp. ναύτης), *illc, ipse* (for *illus, ipsus*), *puer, famul* (*puerus famulus*), *poie, mage* (*potis, magis*), *mensae, mensai*, gen. sing. (for *mensais*), *amare*, second sing. (*amaris*).

Final *ē* is dropped from *volup, animal, exemplar, laquear*, etc.; so with interrogative *ne* in *audin, viden*, cp. *tanton mortali funere dignum*, Verg.; with demonstr. *-ce* in *hic*, etc.; cp. *dic, duc, fac, fer*, and *inger*, Catull.

The above are undoubted instances of this “apocope” of final sounds; but as usual the theory finds injudicious advocates, who press it too far in claiming acceptance for such results as *idn’, quodn’, licetn’, ferorq-, hercl-, nemp’, quipp’*, etc.

III. These theories of Compression and Aphaeresis aim at reducing the number of syllables.

Many scholars, however, in preference to eliminating syllables, consider that Plautus and Terence *shorten* under certain frequent conditions syllables which in Augustan poetry would be *long*. Bentley in his "Schediasma de metris Terentianis" (published 1726), under the head of "Licentia Terentiana, qua deflectit a Latinis Epicis," lays down what is known as the theory of "Neglected Position," asserting that the Latin Comedians shorten no syllables that were *naturally* long, but only those that were long *by position*, while their vowel was naturally short; and citing in his notes such instances as *esse, iste, nēpe, volūptatum, quidē, enī, decēt, studēt*. This licence, however, he regards as rare, except in the first foot of the line, which is its natural place, "cum actor in fine prioris versus anima recepta, plenum rapidumque spiritum posset effundere."

We find in Augustan poetry occasional violations of the ordinary laws of position, *e.g.* before *st, sp*; Verg. *Aen.* ii. 309 (*Pōnītē, spes*); Hor. *Sat.* i. 10. 72 (*sācpe stīlum*). Again, a short vowel before a mute and liquid is common, *e.g.* *pātria*; and Cicero (*Orat.* 48. 159) remarks that a short vowel "is not obscured by a plurality of consonants."

The weak points of this theory are: 1. The number of cases it does *not* cover, which the Compression theory does (*e.g.* where a vowel *naturally* long must be taken short, unless Compression be accepted or the text altered—for examples see Wagner *Introd. to Aulul.* p. xxxvi. sqq.); 2. We should expect greater licence than we actually find. It occurs most frequently (as Bentley says) in the first foot, and very seldom, unless a short syllable precedes the syllable, where position is thus neglected.

Hermann admitted Bentley's theory of "Neglected Position," maintaining however that naturally long vowels were sometimes shortened, and hinting that *accent* had something to do with the peculiarities of comic prosody. Bothe and Weise rejected "Neglected Position," and relied on Compression, apocope, etc. Lindemann expands Hermann's hint

about accent into the theory that syllables long by nature or position, which are unaccented, count as doubtful; while he also makes use of "Neglected Position" and "Compression," and sometimes hesitates between them, *e.g.* whether *enim* is monosyllable by compression or ~ ~ by neglected position. Wagner and Corssen admit Neglected Position more freely as a fact of Plautine scansion; but they also freely shorten final syllables naturally long, (see Wagner *Intr. to Aul.*, p. xxxvi. *sqq.*), and refer both sets of phenomena to the influence of the *Accent*; Wagner allowing rejection of final consonants as an explanation of the way in which, under the influence of Accent, the laws of position were over-ridden, while Corssen does not admit that any letter which was uniformly written was ever unheard.

Ritschl in his *Prolegomena* (1849) attacked the theory of Neglected Position (though he could not but admit *ille, iste, esse, eccum, ipse, inde, unde, intus, nēpe, satellites, simillumae, supellectile, sedentarius, tabernaculum*, etc. etc.), and fell back upon Compression or emendation of the text. Now however he has abandoned Compression and practically admits Neglected Position, giving it rather a wider scope, as "*Neglect of Final Sounds*." This form of the theory is recommended by evidence partly old, and partly new (obtained from inscriptions, etc.).

1. Neglect of final sounds where a *short* vowel precedes the final consonant:

Final *s* in terminations *-ūs, -būs* (as above, p. xxix), cp. *mage, voluere, amare*.

Final *m*: see above, p. xxix., cp. "*tuam pacem rogans te*" at end of a hexameter on an inscription, 146 B.C.

Final *-t*: *dede*=*dedit* on oldest Latin inscriptions; so occasionally in vulgar inscriptions on walls of Pompeii (*ama, valea, parci*=*amat, valeat, parcit*), and frequently on inscriptions of fifth century A.D. and later (*fece, quiesce, militavi*=*fecit, quiescit, militavit*); cp. *dedere*=*dederunt*. A form *hau*=*haud* or *haut* is found in ms. down to temp. Tacitus; and Ritschl reads a form *apu(d)* in Plautus (cp. Wagner *Intro. to Aulul.* p. xxxiv.).

The prepositions *ab*, *ad*, *ex*, *in*, *ob* appear as short before a consonant, perhaps by "neglected position." But these should perhaps be regarded as exx. of "apocope," the final letter being dropped: for 1. we have the forms *a*, *e*; and *red*, *sed*, *prod* (old ablatives in *-d*) appear in composition as original forms of *re*, *pro*, cp. *ō-mitto*, *ō-perio*. The quantity of *ā*, *ē* suggests a compensation for the omission of final consonants, upon the principle familiar in Latin and Greek (e.g. *ταύρον-s*, *ταύρους*, *filiom-s*, *filiōs*), but this cannot be the case in *ō-mitto*, nor always in *pro(ā)*.

2. Neglect of final sounds where a *long* vowel precedes the final consonant (see Wagner, *Introd. to Aulul.* xxxvi.).

It seems that dissyllable words naturally ~ ~ might be pronounced ~ ~ whether the ending were consonant or vowel. Lindemann, Corssen, Ritschl, etc., admit this; so too Wagner, adding that if these final syllables ended in a consonant, that consonant was sometimes rejected. On this principle we find *amāt*, *decēt*, *redīt*, *amānt*; *rogā*, *virō*, *bonō*, *herī*; and even *virōs*, *bonōs*, *manūs*, *forēs*, *virīs*, *rogās*, *vocās*. Augustan Latin gives us few examples of these except in 3d sing. of verbs, where the original quantity was lost for ever; but we may point in verb forms to *cavē*, Hor. *Sat.* ii. 3—38; *volē*, *putō*, etc. (not in Vergil—*scio* and *nescio* are doubtful, see above, p. xxvii.); *vidēn* = *videsne*; in noun forms to *citō*, *herī*, *benē*, *malē*, and 3 decl. abl. in *ē*. The most difficult cases are undoubtedly those of a long vowel followed by *-s*, no such ending being ever shortened by Augustan poets, unless *s* became *r* as *honōr*, etc. (an exception is Hor. A. p. 65, *sterilis que diu palūs aptaque remis*).

In Hecyra 527 (iv. 1—12), *tacēs* must be so scanned; Bentley, to avoid this, read *tacēn*, which is something quite different. But inscriptions attest the loss of *-s* after a long vowel; *maio*, *mino*, *Pisaurese* = *maiōr*, *minōr* (so probably at date of inscription) *Pisaurenses*; and Munro on *Lucr.* iii. 856, thinks that *multimodis* was probably pronounced as two distinct words (*multis modis*).

For non-final syllables, "Neglected Position" is an appropriate phrase. "The vowels in such syllables being not only

pronounced short according to their nature, but the syllables reckoned as short for metrical purposes before two mutes, two liquids, or liquid and mute. We have no certain information of the origin of this licence, and the impossibility of arriving at an exact reproduction of popular Latin pronunciation, its intonation, etc., makes it unlikely that we shall be able to say more than that such popular pronunciation seems to have had certain tendencies which made such variations from the ordinary prosody possible. Recent students of Plautus and old Latin generally speak of the "influence of the *accent*." Thus Wagner, in his *Introd. to Aulul.* p. xli. sqq., employs the general principle of the "tendency to hurry over the unaccented parts of longer words, in order to lay all the stress on that syllable which was rendered prominent by the accent," to account for a large number of peculiarities in Plautine versification; for examples of which the reader is referred to the section "On the Further Influence of the Accent."

For some of the cases there cited as examples of the general law above given, those who hesitate to accept all the conclusions of Wagner and Corssen upon the Latin Accent will perhaps prefer the secondary explanations which they allow to be possible. Thus such prosody as *supëllectile*, *Phorm.* iv. 3. 61; *ille*, *Heaut.* i. 1. 67; *immo esse*, *ib.* i. 1. 19; *repperisti*, *ib.* iii. 3. 35; *oppressionem*, *Adelphi*, ii. 2. 30, (238); or *simillimae*, *satellites*, etc., quoted from Plautus, may fairly be explained by the fact that double consonants were certainly not written and therefore probably not sounded before the last years of Plautus's life, and were not predominant, if we may judge from inscriptions, till the time of the Gracchi. *n* before another consonant was also very weakly sounded and liable to fall out entirely, e.g. before *s* in *formosus* (=formonsus, which mss. of Vergil give), and the numerical adverbs *quoties*, *vicies*, *millies*, etc. which are post-Augustan forms of *quotiens*, *viciens*, *milliens*; *cesor* = *ensor*, prae-Augustan inscriptions; *elephas* = *elephas*. Hence in the hasty pronunciation of Plautus and Terence *n* is often ignored, especially before dentals and gutturals; and we have *quod intellexi*, *Eun.* 737, (iv. 5. 11); *sed interim*, *Heaut.* 882; *quid interest*, *Eun.* 233;

sine invidia, *Andr.* 66; *ego înterea*, *Hec.* 42; and *înăe*, *unde* in various passages, cp. *ferēntarium*, *sedēntarius*, *volūntate*, *juvēntutem*, and others quoted by Wagner from Plautus, in many of which the natural English pronunciation is to slur over the *n*, and make the syllable practically a short one. This will appear also if we pronounce such *exx.* cited by Wagner as *volūptatem*, (*Heaut.* i. 2. 10, *And.* v. 4. 41); *magīstratus*, (several *exx.* in Plaut. but *Eun. prol.* 22 seems doubtful), *ōstenderem*, (*Phorm.* v. 3. 10, (794)); *dedīstine*, *gubērnabunt*, *iabērnaculo*, (Plautus). English pronunciation has preserved pretty correctly the rules of the Latin accent, (which is one reason why they are so little known to us *as rules*); and when, as in the cases just mentioned, actual experiment seems to confirm the theory which ascribes the shortening of these syllables to the influence of the accent, which causes the speaker to hurry over the unaccented syllables, the temptation is strong to close at once with the "accentual doctrine" of Wagner and Corssen as the readiest solution. There remain however, such instances as *ille*, *ipse*, *icūm*, *nēmpe*, *ergo* to which it is hardly applicable, the syllable in these words which is shortened in defiance of position being that on which the accent naturally falls; while in other cases it can only be applied by Corssen's assumption of *two different* laws of accent, one for the time of Plautus, the other for that of Quintilian—a view which though ingeniously supported can hardly yet be regarded as more than a bold hypothesis. While admitting, therefore, the undoubted harmony of the "accentual doctrine," as an explanation of peculiarity in prosody, with some of the facts of Latin pronunciation, we shall find it necessary still to fall back upon the general phrase of Neglected Position, and the possibility of certain letters being slurred over in pronunciation, without pretending to determine how that possibility arose; nor shall we, I fear, gain much by following Corssen into his elaborate attempts to weigh the several letters which make up the syllables affected, and to show reason why this vowel or that consonant occupied less than half a "time" in utterance, so that the whole syllable occupied less than one complete "time".

To sum up what has been said; the difficulties of comic prosody may be to a great extent met and explained, if not entirely removed, by the ascertained tendency of popular pronunciation to hurry over and so *shorten* many syllables that in Augustan prosody are *long* by nature or position, most frequently at the end, but sometimes at the beginning or in the middle of words; a tendency which must have been partly due to Accent, but to what extent we are unable to determine.

This view does not (as has been urged in objection to it by advocates of the "Compression" or "Correption" theories) "suppose a wholesale violation of the ordinary laws of Latin prosody, as these were observed by the later poets."¹ It rests, as has already been pointed out, upon the belief that the "laws" of a more highly cultivated poetical era were to a great extent unknown to the earlier poets, especially the dramatic writers, whose language was necessarily that of conversation, thrown, it is true, into artificial metre, but depending in its prosody more upon what ordinary pronunciation presented to the ear, than upon the quantitative laws of *written* poetry. In some such "violations of prosody," e.g. *supëllectile*, *volûptatem*, we have only to pronounce the word ourselves to understand the neglect of strict quantity by ordinary pronunciation, which is all that is contended for in dramatic prosody.

Besides this general principle we have certain special phenomena of the Latin language, each throwing light upon some cases of comic prosody, viz. :

1. Many final vowels, *-* or *-* in Augustan prosody, were originally *long*, and are scanned as such in Plautus and Terence.

2. Certain final sounds were weakly pronounced and practically dropped for purposes of scansion.

3. *Synizesis*, or coalescence of two syllables into one.

To these must be added—

4. *Hiatus*, or non-elision of a final vowel or *m* before a vowel, or *h* in the following word.

Hiatus, we know, is used (but sparingly) by later poets, as Lucretius ii. 104, iii. 374, vi. 716, 743, 753; Catullus

¹ Ramsay's *Mostell.* Pref. p. xi.

57. 7; Verg. *Ecl.* viii. 108, *Aen.* 6. 507 (see Forbiger's note to *Ecl.* ii. 53). We might have anticipated that it would be more frequent in familiar dialogue. And with regard to the older poets, Cicero seems to say that Naevius and others who would naturally be classed with him—Ennius apparently being excluded—used hiatus freely, while the younger poets were comparatively exempt. Thus when speaking of the tendency of the Roman speech to run together vowels, opposed to the practice of many of the Greeks, he goes on (*Orator* c. 45): “Sed Graeci viderint; nobis ne si cupiamus quidem distrahere voces conceditur. Indicant actiones illae ipsae horridulae Catonis, indicant omnes poetae praeter eos qui ut verum facerent saepe hiabant, ut Naevius,

Vos qui accolitis Histrum flumen, atque algidam.

Et ibidem

Quam nunquam volis Graii atque Barbari.

At Ennius semel

Scipio invicte . . .

Et quidem nos

Hoc motu radiantis Etesiae in vada ponti.”

This evidence of Cicero with regard to the older poets generally is fully borne out by the mss. of Plautus, and to a less degree by those of Terence. Weise, *e.g.* refers to sixty-six indubitable examples in the *Amphitruo*. Ritschl admits one in twenty-two lines of Plautus; or in his later editions, after adopting the expedient of replacing old final consonants (such as *-d* of ablative case), one in twenty-four. The mss. of the *Andria* give fifteen instances in 1000 lines, or about one in sixty-six; Ritschl allows to Terence one in eighty or ninety. Notwithstanding, however, the mss. evidence, some Plautine editors by changing the order of the words, by inserting or omitting monosyllables and ejaculations, or by arbitrary conjectural emendation, have tried to force the verses of Plautus into accordance with the rules observed by poets whose writings differ in character, and were composed at a highly cultivated epoch in language and the laws of versification. This “work of destruction and reconstruction” reached its extreme limit with Bothe and Ritschl, who try to reduce the

number of examples in Plautus, partly by alteration of text, partly by restoration of obsolete final consonants, such as *-s* of gen. sing. and nom. plural, first and second decl., and *d* of abl. sing. Thus, in the passage quoted by Cicero from Naevius, Ritschl reads *Graieis* or *Graiis* nom. plural (cp. *sei ques* in S. C. de Bacch.), and supposes that in the ms. which Cicero saw this had been corrected as an obsolete spelling; and examples of similar treatment of Plautus are given by Wagner (Introd. to *Aul.* pp. lix.—lxii.), who apparently does not share Ritschl's strong feeling against hiatus. In the Introduction to Terence, however (p. 21), Wagner seems to adopt a somewhat arbitrary distinction, by which Ritschl and critics of his views try to weaken the mss. evidence for hiatus in Plautus, viz., the separation from "hiatus" of that form of it in which we have most examples, *i.e.* "those instances in which monosyllables terminating in a long vowel or *m* do not coalesce with a following short vowel" (*an quī amant*, Verg.) This sort of hiatus Ritschl allows to have been common in Latin poetry, and constantly employed by Plautus and his actors; and it is of course necessary for his protest against hiatus to maintain that these are not true examples of the licence. But it is not easy to see the distinction; and those who are content to accept the ordinary explanation and regard them as examples of hiatus proper, will see a probable reason for their greater frequency in a desire to save monosyllables from elision, which to them would be extinction.

With regard to Terence, Bentley admitted this use of hiatus, but laid down a code of rules by which he supposed it to be limited and defined. "In his autem aliisque similibus tria sunt observanda; nunquam hoc fieri nisi in verbo monosyllabo; quod verbum si in vocalem exit, oportet syllabam esse longam; ictum denique habere in prima syllaba Anapaesti." It is clear, however, that these limits were much too confined, and practically it is difficult to fix limits. An enumeration of the cases in which hiatus most commonly occurs, will serve as an indication of the reasonable, but not exclusive, limits of the licence, within which there is no ground for altering the text on this account alone.

1. *Long Monosyllables* are often not elided; the syllable either remaining long or being shortened, as in Verg. *Ecl.* viii. 105:

Credimus? an quī amant ipsi sibi somnia fingunt.

Eun. v. 8. 50:

Neque istunc metuas nē amet mulier: facile pellas, ubi velis.

Eun. iii. 5. 15:

Nostin | hanc quāa|mat frater.

2. At the regular caesura of all Metres, *Heaut.* iii. 1. 52:

Omnes sollicitos *habui*; atque haec una nox.

3. Wherever there is a distinct pause in the sense; as Verg. *Ecl.* ii. 53:

Addam cerea pruna: honos erit huic quoque pomo;
and *Aen.* 1. 405:

Et vera incessu patuit dea. Ille ubi matrem.

And especially where the line is divided between two or more speakers; thus *Heaut.* i. 1. 31:

Quaeso, quid de te tantum *meruisti*? ME. Eheu.

Adel. iv. 3. 13:

Egomet narrabo quae mihi *dixi*. Immo ego ibo. Bene facis.

4. Exclamations, interjections, etc., which claim a separate and distinct utterance, and are exempt from ordinary rules of prosody, are not elided.

These are the most common conditions of hiatus; but their absence does not of necessity exclude it in all other cases or justify suspicions with regard to the genuineness of the text, e.g. *And.* i. 5. 29 (iambic tetrameter):

Incertumst quid agam. Misera *timeo* incertum hoc quor-
sum accidat.

Here Wagner avoids the hiatus by reading *incertumst* for *incertum*; Parry, with the same object, suggests *quorsus* for *quorsum*.
Eun. iv. 3. 23 (iambic tetrameter):

At pol ego amatores mulierum esse *audieram* eos maximos.

Fleckeisen and Wagner place *eos* after *amatores*; Parry suggests the simpler transposition of *eos audieram*.

Hec. v. 1. 19.

Mane, nondum etiam *dixi* id quod volui. Hic nunc
uxorem habet.

Fleckeisen transposes the last words *habet uxorem*; Wagner reads *uxorem nunc habet*. Parry's suggestion, to shift the hiatus to *volui*, where there is a break in the sense, is more to the point.

On the Influence of Accent upon Comic Prosody.

Allusion has been made in the preceding pages to the possible influence of the Accent upon comic prosody; and as great stress has been laid by some scholars upon this point, while the term "accent" is used somewhat vaguely, it is desirable to understand clearly, (1.) what we mean by "accent"; (2.) what is known of the Latin accent.

1. "Accent" in English has two senses. We speak of a "French accent," an "English accent," meaning the peculiarities of intonation and general characteristics of the pronunciation by Frenchmen and Englishmen of their own or other languages. Or again (and this is the more correct use of the term), we speak of "laying the accent" upon a syllable or syllables, upon a word or words in reading or conversation, meaning thereby that we lay a stress or emphasis upon the syllables and words in question. It is by the proper application of "accent" in this sense, of some stress or emphasis, that speech or reading is prevented from becoming absolutely monotonous; and "accentuation" of some kind is necessary, and is applied to every spoken language, whether those who employ it are conscious of its laws or no.

2. What system of accentuation, then, was observed in Latin as a spoken language? Our only knowledge on this point comes from the old Latin grammarians, whose language shews that Accent in ancient times was not as with us, a mere stress upon one syllable of a word, but the pronouncing that syllable in a higher or lower tone or note than the rest of the word—that it was in fact a musical symbol, having nothing to do with quantity, which depends solely on the time that the voice dwells upon a syllable (whence the familiar terms "long" "short"). "Accentus est certa lex et regula ad elevandam et deprimendam syllabam uniuscuiusque particulae orationis.¹" "Accentus est acutus vel gravis vel inflexae

¹ Priscian. de acc. 2, 3, quoted by Corssen, i. p. 796.

orationis elatio, vocisve intentio vel inclinatio, acuto vel inflexo sono regens verba.¹” “Accentus est dictus ab accinendo, quod sit quasi quidam cuiusque syllabae cantus. Apud Graecos quoque ideo προσῳδία dicitur, quia προσάδεται ταῖς συλλαβαῖς.”

The low or subdued tone was called “accentus gravis”; but the term “accentus” is generally applied to the elevation of voice upon one syllable; the others, pronounced in a lower tone, being called “unaccented syllables.” In speaking therefore of the “influence of the accent,” we are understood to imply the stress laid, by elevation of voice, upon one syllable in each word—the “acute accent” of grammatical language. There is one use of the term Accent, which in some writers² introduces fresh complications; viz. its application to the “Ictus Metricus,” or stress which must be laid upon certain syllables in repeating verse, in order that the rhythm of the measure may be perceptible to the ear. In dactylic verse this ictus falls upon the first syllable of the dactyl or spondee; in iambic verse on the long syllable of the iambus and the second of the spondee; in trochaic verse, on the long syllable of the trochee and the first of the spondee. Where feet are resolved it keeps its place; and thus falls in iambic verse on the second syllable of the tribrach (~ ~ ~) or dactyl, and the last of the anapaest, in trochaic verse on the first of all these three feet. The “Ictus Metricus” has thus no connexion with quantity, nor with the “Accent” properly so called; for it is obvious that the same word may receive it on different syllables according to its place in the verse, and that it must often fall upon the last syllable, contrary to the positive law laid down by the ancient grammarians—“illud sane in lingua Latina notabile, ne unum quidem verbum praeter monosyllaba tonum in ultima habuisse.” The term “Metrical Accent” is therefore unfortunate; and it must be clearly understood that the mark ‘ employed in the text of many editions of Plautus and Terence has nothing to do with accentuation,

¹ Diomedes ii. p. 430, quoted by Corssen l. c.

of Bentley, see Ramsay’s *Mostellaria*, Prolegomena, p. lxxix.

² For an illustration in the case

but only indicates that the syllable over which it is placed receives the metrical ictus. It is, in fact, a guide to the scansion of the verse, just as marking the quantity of the syllables would be, and it might be employed in Vergil or Horace if their scansion was less regular and obvious.

We have seen that Accent has no necessary connexion with Quantity; for (as may often be seen in Greek words, *e.g.* ἄμυνος) the long syllable in a word, upon which the voice dwells longest, will not always be that upon which stress is laid by elevation of tone or "accent." But the laws of Latin accent¹ as given by Quintilian (*I. O. i. 5. 22-31*) exhibit a certain dependence on those of quantity. Thus monosyllables receive the acute accent if the vowel is naturally short, the circumflex if it is naturally long (*áb, mēl, cór; rês, flôs, lûx*); and the first or accented syllable of dissyllable words is circumflexed if the vowel be naturally long and the last syllable short, otherwise acute (*Rôma, lûna, vîdit; dêus, Cáo, árant*). Again, polysyllables depend for their accent on the quantity, not of the last syllable as in Greek, but of the penultima; if it is long they follow the rule for dissyllables, if short the antepenultima is accented acute (*fenéstreae, Metéllo, fácies, última, créderent*).

From these rules it appears that though Accent and Quantity are essentially distinct, the accent in Latin was to a certain extent determined by quantity; and conversely, it is not so inconceivable, as some scholars (*e.g.* Prof. Ramsay) hold, that the quantity of unaccented syllables in the spoken language should be modified by the presence of the accent, giving greater expression to one syllable. Latin accent differs from Greek in never accenting final syllables [except in a few instances where an original final syllable has been lost by omission or contraction, *tantôn, vidên, illŭc(e)*], and it is a perfectly plausible view that this usage has been influential in shortening final vowels² and in the general decay of

¹ These are given more fully than was necessary for our purpose here in Wordsworth's *Fragments of Early Latin* (*Introd. ch. iv.*), and Roby's

Latin Grammar (Book I. ch. xiii. § 296 sqq.).

² See Peile's *Introduction to Greek and Latin Etymology*, lect. x.

terminations—*e.g.* *formă*, *pătrǎ*, *censör*—all long in old inscriptions such as the Scipionic epitaphs. Again, the rules of Latin accent, as exemplified above, will be found nearly identical with our English pronunciation of the same words; and we can thus sometimes test for ourselves the tendency to hurry over, and so shorten in actual pronunciation, an unaccented syllable which is long in quantity. A *vivâ-voce* pronunciation of such words as *voluptâtem*, *ferentârius*, *magistrâtus* will be our best evidence in support of the view which claims for these words the prosody *volūptatem*, *ferēntarius*, *magistratus*, and ascribes this “neglect of position” in part at least to the influence of the accent. It is urged, and with justice, against those who make most of this “accentual” doctrine, that we really do not and cannot know the precise influence of the accent on a language which we cannot hear spoken. We cannot call the old Romans back and hear them speak; we can never realize their peculiarities of intonation (and without a knowledge of these no spoken language can be properly pronounced), and we cannot therefore pretend to any very extensive knowledge of the Roman accent. But it is impossible to refuse credence altogether to those who see in such tendencies of Latin pronunciation as those we have noticed, a key to some at any rate of the apparent prosodical anomalies in what we know to be the language of ordinary conversation. And without following Corssen¹ into the elaborate speculations upon a supposed older and later law of accentuation, which he finds necessary to make the influence of the accent carry all that he ascribes to it, or Ritschl² into his carefully constructed history of the struggle between “natural” and “quantitative” accentuation at different periods of Roman poetry, we may accept the “influence of the accent” as a possible factor in Plautine and Terentine versification, whose results *might* appear greater than they now do if we could only know more, and with greater certainty, about it.

¹ Corssen's views upon this point, as developed in the latter part of his *Ueber Aussprache*, etc. (vol. ii. “Betonung,”) are briefly summarised in Peile's *Introduction to Greek*

and *Latin Etymology*, lect. x. (pp. 200-205, ed. 1869).

² See Wagner's *Introd. to Aulularia*, pp. liv. lv.

INTRODUCTION TO THE ANDRIA.

THE original title of this play "*Andria Terentii*" bears out the received opinion that it was the first exhibited by Terence: if by an author already known, "*Terentii Andria*" would have been the title. It was produced B.C. 166, and if we accept the story of its previous recitation to Caecilius who died B.C. 168, must have circulated in MS. for at least two years previous to its exhibition: during which period it was subject to the adverse criticism of some literary men, jealous perhaps of the promise of the young poet, and among them Lavinius, the '*malevolus vetus poeta*' alluded to in the Prologue (cf. also the Prologues to the "*Heautontimorumenos*" and "*Phormio*"), which we may conclude was written, or at any rate retouched, shortly before exhibition.

The plot turns upon the previous history of Glycerium, the "Andrian." Chremes, an Athenian citizen, when sailing for Asia, left his daughter Pasibula with his brother Phania, who, following Chremes in order to escape a war, was shipwrecked with Pasibula upon the island of Andros, where he became the client of an Andrian citizen. This man, upon Phania's death, adopted Pasibula, changing her name to Glycerium, and brought her up with his daughter Chrysis: and on his death the two girls removed to Athens, where Chrysis took up the profession of an ἐραίπα, or courtesan. Among those who frequented her house, Pamphilus the son of Simo fell in love with Glycerium, and promised her marriage; and Chrysis on her death-bed commended Glycerium to his

charge. Simo meanwhile had betrothed his son, without the latter's knowledge, to Philumena, the second daughter of Chremes, born since the loss of Pasibula. His first suspicion of opposition on his son's part was roused by observing at Chrysis' funeral the behaviour of Pamphilus to her young sister: while Chremes, learning the whole story, broke off the match.

At this point begins the action of the play. Simo announces to Pamphilus that he must marry Philumena at once, hoping that if his son's consent can be extorted, Chremes may be reconciled, and the match take place after all. Pamphilus, at his wits' end, is met by Mysis, Glycerium's servant, who revives his old affections. Davus meantime ferrets out the whole matter, and advises Pamphilus to humour his father by pretending consent, while keeping up the suspicions of Chremes by his intimacy with Glycerium. Meanwhile Charinus a friend of Pamphilus, in love with Philumena, hears with dismay that she is to be married to Pamphilus and urges him to put off the marriage. While matters are in this state Glycerium gives birth to a son. Simo hears of it, but is encouraged by Davus to believe it an artifice to prevent Pamphilus' marriage, to which he extracts Chremes' reluctant consent. Charinus is now angry at the supposed treachery of Pamphilus: while Davus is abused by Pamphilus for the advice which has turned out so ill, and to get himself out of the scrape, lays the child before Simo's door and contrives that Simo shall hear its history from Mysis. This causes a fresh quarrel between Chremes and Simo: at which juncture arrives Crito, a native of Andros, and next of kin to Chrysis, who clears up Glycerium's history. She is recognized as Chremes' daughter, and all ends happily.

The 'Andria' has been imitated by Baron the celebrated French actor in his 'Andrienne;' and by Sir Richard Steele in his 'Conscious Lovers.' It has also suggested certain scenes in Moore's 'Foundling.'

P. TERENTII ANDRIA

FABULAE INTERLOCUTORES.

SIMO, senex.
 SOSIA, libertus.
 DAVUS, servus.
 MYSTIS, ancilla.
 PAMPHILUS, adolescens.
 CHARINUS, adolescens.
 BYRRIA, servus.
 LESBIA, obstetrix.
 GLYCERIUM, adolescentula.
 CHREMES, senex.
 CRITO, hospes.
 DROMO, lorarius.

Acta ludis Megalensib. M. Fulvio et M' Glabrione Aedilib. curulib. Egerunt L. Ambivius Turpio et L. Atilius Praenestinus. Modos fecit Flaccus Claudi F. Tibiis Parib. Dextris et Sinistris. Et est tota Graeca. Edita M. Marcello Cn. Sulpicio Coss.

Ludi Megalenses] or Megalesia, in honour of Cybele (μεγάλη θεός), were held in April. The first ludi scenici at Rome were introduced at this festival (see *Dict. Ant.* "Megalesia"). Cicero (*De Har. Resp.*) calls them *maxime casti, sollemnes, religiosi*. In Juvenal's time the chariot races were the principal feature; cf. *Sat.* XI. 193 sqq.

Egerunt] "Managers and Actors, L. Ambivius Turpio and L. Atilius Praenestinus." They contracted with the Aediles for the performance of the play; the Aediles having settled in the first instance with the poet. Ambivius Turpio is mentioned by Cicero (*Sen.* 14), and in the dialogue *De Oratoribus* ascribed to Tacitus (ch. 20), as a first-rate actor in connection with Roscius.

Modos fecit] "Conductor, Flaccus." He arranged the musical accompaniment, so that each part of the dialogue should have proper emphasis. Parry quotes Cicero, *De Or.* III. 26.

Tibiis Paribus Dextris et Sinistris] *Tibia dextra* was the higher or treble note, *sinistra* the lower or bass. Herodotus calls them male and female. The former was used to begin (*incentiva*); the latter afterwards as an accompaniment (*succentiva*). *Paribus*, in the same mode, Dorian, Lydian, or Phrygian: cf. *Dict. Ant.* "Musica," "Tibia."

Tota Graeca] i. e. a *Comoedia Palliata*, in which the characters and scene were Greek. See *Dict. Ant.* "Comoedia."

PROLOGUS.

POETA quum primum animum ad scribendum adpult,
id sibi negoti credidit solum dari,
populo ut placerent, quas fecisset fabulas :
verum aliter evenire multo intellegit.

Nam in prologis scribundis operam abutitur,
non qui argumentum narret, sed qui malevoli
veteris poetæ maledictis respondeat.

Nunc, quam rem vitio dent, quaeso animum advortite.
Menander fecit Andriam et Perinthiam.

Qui utramvis recte norit, ambas noverit.

Non ita dissimili sunt argumento, sed tamen

5

10

3 *quas...fabulas*] This absorption of a subst. into the relative proposition by which it is defined is one of the frequent instances of attraction in Latin: v. Madvig, *Gr.* 319.

fecisset] does not imply that they had been already written at the time indicated by *credidit*: it = "any that he might hereafter have written" (or "write"), and answers to the fut. perf. following a primary tense. *Quas fecerit* after a pres. tense becomes, according to Latin usage, *quas fecisset* after a past tense: v. Madvig, *Gr.* 379.

5 *operam abutitur*] "Expends all his labour."

6 *qui*] not for *ut*, or *quippe qui*, as some explain, but the "ablativus modi" = *quo* with a comparative adj. or adv., and used with the subjunctive mood to express a purpose. In Greek this might be expressed by *ὅπως* in fut. ind.; but in Latin

the use of the subjunctive mood (expressing the supposition or conception of a fact as opposed to the assertion of it) is strictly adhered to. "Design" is the expression of a fact or action as intended; "wish" of a fact as desired, &c. [Roby's *Gr.* 232].

8 *vitio dent*] The explanation of this and similar constructions (*laudi, crimini, dare*, &c.) must be sought in the primitive function of the dative case, viz. *place at which*, and the widest meaning of *dare* = to present, exhibit, place. It means literally "to place or set down at (in the category of) fault." Cf. *ap-pone lucro*, Hor.

11 *argumento*] must be pronounced as trisyll. *arg'mento*, a licence quite conceivable in rapid conversation; and the elision of a long syllable is paralleled by *quaestor* from *quaesitor*, *mala* from *maxilla*; cf. French "serment" from *sacrā-*

dissimili oratione sunt factae ac stilo.

Quae convenere, in Andriam ex Perinthia hic
fâtetur transtulisse, atque usum pro suis.

Id isti vituperant factum, atque in eo disputant, 15
contaminari non decere fabulas.

Faciunt nae intellegendo, ut nihil intellegant:
qui quum hunc accusant, Naevium, Plautum, Ennium
accusant, quos hic noster auctores habet:

quorum aemulari exoptat negligentiam 20
potius, quam istorum obscuram diligentiam.

Dehinc, ut quiescant porro, moneo, et desinant
maledicere, malefacta ne noscant sua.

Favete, adeste aequo animo, et rem cognoscite,
ut pernoscatis, ecquid spei sit reliquum, 25
posthac quas faciet de integro comoedias,
spectandae an exigendae sint vobis prius.

mentum. This is more satisfactory than omitting *sunt*, or (with Bentley) reading *et tamen*.

12 *oratione ac stilo*] "Style of thought and diction." Donatus, "*Oratio*" in sensu est, "*stilus*" in verbis. Aristotle's διδvoia and λέξις might be quoted as a parallel distinction (*Poet.* VI.).

16 *contaminari*] (*con-tag-imen, contāmen*)="mingle together." So *Ileaut. Prol.* 17; *Eun.* III. 5. 4; *Lucr.* III. 883, *Sensuque suo contaminat astans*, "impregnates."

17 *nae*] Bentley reads *nē* (interrogative); but *nae* is often written *nē*; cf. *val*, *vñ*. Others take *nē*=*non*

(or rather *ne* is the original negative from which *non* is derived, *ne unum*: v. Andrews, *Dict.* s.v.).

18 *N. P. E.*] Respecting the chronological order of these poets, v. *Dict. Biog. Art.* "Plautus."

19 *auctores*] "Models:" *Hor. Sat.* I. 4. 122.

25 *reliquum*] or *relicuum*, always four syllables in *Lucr.* and older writers. The first syllable only long by metrical necessity; for it is short where metre admits, and was never lengthened after the word became trisyllabic. See Lachmann, *ad Lucr.* v. 679.

ACTUS I. SCENA I.

SIMO. SOSIA.

SI. Vos istaec intro auferte : abite.—Sosia,
adesdum : paucis te volo. So. Dictum puta :
nempe ut curentur recte haec. SI. Immo aliud. So. Quid
est, (30)

quod tibi mea ars efficere hoc possit amplius?

SI. Nihil istac opus est arte ad hanc rem, quam paro ; 5
sed iis, quas semper in te intellexi sitas,
fide et taciturnitate. So. Exspecto, quid velis.

SI. Ego postquam te emi, a parvulo ut semper tibi
apud me iusta et clemens fuerit servitus,

Sc. I.] The art of this scene has been much praised, especially by Cicero, *De Or.* II. 80. It unfolds the argument of the play in such a manner that it appears to be part of the action ; and there is no employment of a *deus ex machina*, no bald piece of narration in the form of a prologue, to make the audience comprehend the "situation" at the point where the real action begins, viz. the attempt of Simo to ascertain the feelings of his son Pamphilus and to bring about the match with Philumena, which her father, Chremes, had just broken off on hearing of the affair with Glycerium. Cicero also praises the narrative of Simo, especially the description of Chrysis' funeral, vv. 80—109 : "Mores adolescentis ipsius et servilis percontatio, mors Chrysidis, vultus et forma et lamentatio sororis, reliqua per varie iucundaeque narrantur," &c. (*De Or.* II. 80. 327). Diderot, in

his *Essai sur la Poesie Dramatique*, praises the narrations of Terence as "a pure and transparent stream flowing evenly and taking neither swiftness nor noise but that which it derives from its course and the ground over which it runs...When he generalizes a maxim, it is in so simple and popular a manner, that you believe it to be a common proverb : nothing is there but what belongs to the subject."

2 paucis] Supply *colloqui verbis*.

3 haec] Sosia's cooking utensils ; the others having withdrawn with theirs (*istaec*).

9 iusta] "moderate" or "reasonable."

clemens] We need not suppose a "transfer of the idea of 'clemency' from the imposer of service to the service itself." This view regards only the ordinary classical meaning of the word, whereas its original application seems to have been to

scis. Feci, ex servo ut esses libertus mihi, 10
propterea quod servibas liberaliter.

Quod habui summum pretium, persolvi tibi.

So. In memoria habeo. Si. Haud muto factum. So. Gaudeo, 41
si tibi quid feci aut facio quod placeat, Simo,

et id gratum fuisse advorsum te habeo gratiam. 15

Sed hoc mihi molestumst: nam istaec commemoratio
quasi exprobratio est immemoris benefici.

Quin tu uno verbo dic, quid est, quod me velis.

Si. Ita faciam. Hoc primum in hac re praedico tibi:

quas credis esse has, non sunt verae nuptiae. 20

So. Cur simulas igitur? Si. Rem omnem a principio audies:

eo pacto et gnati vitam et consilium meum

cognosces, et quid facere in hac re te velim. (50)

Nam is postquam excessit ex ephebis, Sosia,

liberius vivendi fuit potestas;—nam antea 25

the quiet, placid state of the wind
or air (*clementi flamine pulsae*, Ca-
tullus); so here = "mild," "easy."

10] ἐγώ σ' ἐθῆκα δοῦλον ὄντ' ἐλεύ-
θερον, Menander.

11 **liberaliter**] "So as to deserve
freedom." So *illiberalis*, *Ad.* v. 5. 5.

13 **Haud muto factum**] "I don't
wish it changed." Cf. *nil mutat*
tragici comis Lucilius Acci? Hor.
Donatus and the older edd. retain
this arrangement. Bentley altered
it to *Haud muto*. So, *factum Gau-*
*de*o, regarding *muto* as absolute,
=repent. Cf. Plaut. *Rud.* III. 6.
27; v. 4. 46, of this play; where,
however, the active force is equally
admissible. *Muto* absol. has two
meanings: (a) = "mutari;" *quantum*
mores mutaverint, Livy XXXIX. 51;
(b) in late writers = "to differ;"
mutare a Menandro Caecilius visus
est, Gellius.

17] Parry quotes in illustration
of this sentiment from Dem. *Cor.*
81, and Cicero, *de Am.* 19.

18 **Quin...dic**] "Why don't you

say." This use of *quin* illustrates
the growth of familiar expressions
without regard to their original con-
struction. *Quin* (*qui non*) *agis*? con-
veyed a polite command: hence
quin becomes an emphatic particle,
used with an imperative mood, *quin*
age! then without such connection
= "moreover."

quid est] The direct form of the
question is retained.

24 **postquam excessit**] "After he
had passed." Note the tendency of
Latin writers always to employ the
perfect tense with *postquam*, even
where, as here, the sense would
seem to require a pluperfect.

excessit ex ephebis] = ἐξ ἡλθεν
ἐξ ἐφηβῶν. A Greek expression
which has really no meaning in
Latin. ἐφηβοι at Athens were the
youths from 18 to 20 employed as
περίπολοι, on home service.

25 **vivendi**] is dissyllabic. Bent-
ley to avoid this read *libera*,
which alters the meaning. Cf.
Eun. v. 8. 1.

qui scire posses, aut ingenium noscere,
dum aetas, metus, magister prohibebant? So. Ita est.—
Si. Quod plerique omnes faciunt adulescentuli,
ut animum ad aliquod studium adiungant, aut equos
alere, aut canes ad venandum, aut ad philosophos: 30
horum ille nihil egregie praeter cetera
studebat; et tamen omnia haec mediocriter.
Gaudebam. So. Non iniuria: nam id arbitror (60)
adprime in vita esse utile, ut ne quid nimis.
Si. Sic vita erat: facile omnes perferre ac pati: 35
cum quibus erat cunque una, iis sese dedere:
eorum obsequi studiis: advorsus nemini:
numquam praeponens se illis: ita facillume
sine invidia laudem invenias, et amicos pares.
So. Sapienter vitam instituit: namque hoc tempore 40
obsequium amicos, veritas odium parit.
Si. Interea mulier quaedam abhinc triennium
ex Andro commigravit huc vicinia, (70)

30 alere equos] in apposition to *studium*. Such apposition of the infinitive mood to a substantive is not common; the descriptive genitive of the gerund is more usual. See Madvig, *L. Gr.* 286 b, obs.

ad philosophos] Another Greek allusion applicable to Athens, but not to Rome.

33 Gaudebam] "I began to feel happy."

iniuria] is of course ablative.

34 adprime] A curious formation from the adverbial expression *ad prima*, "in the highest degree." Virg. *G.* II. 134 (where some MSS. read *apprime*), cf. *ad plenum*. So *comprime* and even an adj. *apprimus* (probably a later formation than the adverb), and from *cum maximis*, *cum maxime*. On the other hand *imprimis* preserves its unmutated form.

ne quid nimis] may be as it were

one word = the *μηδὲν ἄγαν* of Greek philosophy, so that *ne* has no part in the construction. But *ut...ne* is employed instead of the simple *ne*, *ut* signifying the general purpose, *ne* the negation (v. Madvig, *Gr.* 456), and especially where a precaution or restriction is indicated. Cf. Cic. *Verr.* II. 30, v. 3. 31, *dum ne ita rem augere ut ne quid de libertate perderet*: cf. II. 1. 35, *qui n detur*. So *ut non* (especially after *facio*, *efficio*, &c.). This helps to shew the original equivalency of *ne non*, and to account for the use (by Virgil and others) of *non* to convey a direct prohibition; e.g. *Georg.* I. 456.

38 illis] is not much to the point. Bentley's *aliis* is adopted by Wagner.

42 abhinc] always of past time. Plaut. and Ter. use *dehinc* (*Eun.* II. 3. 5; v. 2. 33) for future time; v. Hand, *Turs.* I. 63—6.

inopia et cognatorum negligentia

coacta, egregia forma atque aetate integra.

45

So. Hei, verecr ne quid Andria adportet mali.

SI. Primum haec pudice vitam, parce ac duriter agebat, lana ac tela victum quaeritans.

Sed postquam amans accessit, pretium pollicens, unus et item alter: ita ut ingenium est omnium

50

hominum ab labore proclive ad lubidinem,

accepit condicionem; dein quaestum occipit.

Qui tum illam amabant, forte, ita ut fit, filium

(80)

perduxere illuc, secum ut una esset, meum.

Egomet continuo mecum: Certe captus est;

55

44 **cognatorum negligentia**] i.e. in not providing her with a dower, as was the duty of the ἀρχίστρευς of an orphan girl (*Phorm.* I. 2. 75): v. *Dict. Ant.* "Matrimonium." *Cognatus* is used as a translation of ἀρχίστρευς, not in the strict sense attached to it by Roman law, viz. descendants of one pair. The ἀρχίστρευς, or heir-at-law, might be an *Agnatus*, which term included, besides all *Cognati* descended from males, all persons admitted to a family by adoption. On the family relationship of ancient society see Maine's *Ancient Law*, ch. v.; Grote's *Hist. of Greece*, Part II. ch. x. (Athens before Solon); Mommsen's *Hist. of Rome* (translated by Dickson), Book I. ch. v. (Original Constitution of Rome).

47 **duriter**] "Rigorously." "Est duriter, sive sensu laboris, dure autem, crudeliter." Donatus. *Dure* is not used in this sense before late writers, but we have *duriter* = "harshly," *Ad.* IV. 5. 28. Ennius, Afranius, and Caecilius quoted by Non. 512.

48 **victum**] of the mere necessities of life. Donatus quotes *Aen.* III. 649 to shew its special application to coarse and meagre fare. The jurists of the empire used the word to denote all necessities, clothing

included.

52 **condicionem**] "Terms." That this is the correct orthography is shewn by Cic. *Leg. Agr.* II. 39, where he puts together *dicioni, iudicio*, and implies that *dicere* : *dicio* :: *iudicare* : *iudicium*. The "conventional spelling" of the 15th century scholars is in this case wrong. See Munro's *Lucretius*, Vol. II. p. 23 sqq. on the general subject of Latin orthography. "*Condicio* est pactio, certam legem in se continens." Don. "A compact" is the earliest meaning of the word, and the derivation from *dicere* carries us back to the *spoken* formulae which marked the earliest stage of contract. The later application of the word to "a marriage" (*Phorm.* IV. 1. 13) is appropriate: the ceremonial formulae being retained in the marriage contract after they had been dispensed with in the transaction of ordinary business. Cf. Maine's *Ancient Law*, ch. IX. and *Dict. Ant.* "Matrimonium."

accepit] "Was content with." So we speak of "accepting terms." Cf. Hor. *Sat.* I. 5. 58.

55 **captus**, &c.] "He's in the toils: he has caught it!" But whether *captus* contains a gladiatorial allusion (to the *retiarius'* net), as some suppose, is uncertain: the allu-

habet! Observabam mane illorum servolos
 venientes aut abeuntes: rogitabam, Heus puer,
 dic sodes, quis heri Chrysidem habuit? Nam Andriae
 illi id erat nomen. So. Teneo. Si. Phraedrum aut Cliniam aut
 Niceratum dicebant. Nam hi tres tum simul 60
 amabant. Eho, quid Pamphilus? Quid? symbolam
 dedit, coenavit. Gaudebam. Item alio die
 quaerebam: comperiebam nihil ad Pamphilum (90)
 quicquam adtinere. Enimvero spectatum satis
 putabam, et magnum exemplum continentiae: 65
 nam qui cum ingeniis conflictatur eiusmodi,
 neque commovetur animus in ea re tamen,
 scias posse habere iam ipsum suae vitae modum.
 Quum id mihi placebat, tum uno ore omnes omnia
 bona dicere, et laudare fortunas meas, 70
 qui gnatum haberem tali ingenio praeditum.

sion of *habet* is familiar. Cf. Virg. *Æn.* XII. 295.

58] Note the skilful introduction of the name "Chrysis" which has not yet occurred.

61 *symbolam*] See Liddell and Scott, s. v. *σμβόλη*. Cic. *Or.* II. 57. 233 uses *collecta* in same sense, cf. *Eun.* III. 42: *asymbolus*, *Phorm.* II. 2. 25.

64 *quicquam*] is surely adverbial acc. here, and not in agreement with *nihil*. *Nemo quisquam*, *Eun.* II. 1. 21, is referred to in support of Donatus' view that *nihil quidquam* is a redundant expression = *nihil* or *non quicquam*; but see note *ad loc.* On orthography of *quicquam*, cf. *Ad.* IV. 2. 51.

spectatum] met. from testing metals. *Ov. Tr.* I. 5. 25; cf. *spectator*, *Eun.* III. 5. 18. *Spectatio pecuniae*, Cic. *Verr.* II. 3. 78.

66 *qui*] is personal, not agreeing with *animus*.

conflictatur] may suggest the rubbing together of metals as a test (*Aesch. Ag.* 390, *Hdt.* VII. 10): but the

passages quoted of its use point rather to violent collision. Our "rubs shoulders with" has somewhat of the same metaphor.

69 *Quum...placebat*] Trans. "I was pleased, and at the same time," &c. *Quum* with imp. indic. expresses mere coincidence in time: e.g. in this passage *quum...tum* might have been *tum...et tum*. The frequent use of the subjunctive mood with imp. and plup. in historical relation arises from the idea that in the order and sequence of historical events there is more than a mere temporal relation of antecedence or coincidence; i.e. that an element of cause enters into such relation: *quum temporale* borders upon *quum causale*.

70] Cf. Manoah in *Samson Agonistes*:

"I gained a son,
 And such a son, as all men hailed
 me happy;
 Who now would be a father in my
 stead?"

Quid verbis opus est? hac fama impulsus Chremes,
 ultro ad me venit, unicam gnatam suam (100)
 cum dote summa filio uxorem ut daret.

Placuit: despondi: hic nuptiis dictust dies. 75

So. Quid obstat, cur non verae fiant? Si. Audies.

Fere in diebus paucis, quibus haec acta sunt,

Chrysis vicina haec moritur. So. O factum bene!

beasti: hei, metui a Chryside. Si. Ibi tum filius

cum illis, qui amabant Chrysidem, una aderat frequens: 80
 curabat una funus: tristis interim;

nonnumquam collacrumabat. Placuit tum id mihi.

Sic cogitabam: Hic parvae consuetudinis (110)

73 *ultro*] "Actually came to me:" i. e. not only, as was natural, was willing to give his daughter, but took the initiative. Servius on *Aen.* II. 145 *his lacrimis vitam damus et miserescimus ultro* hits the true meaning. "Non est 'sponte,' nam rogaverat Sinon, sed 'insuper.' Et venit ab eo, quod est '*ultra*,' quia plusquam rogarat praestitissent." Cf. Conington, *ad loc.* A few quotations from Virgil, who often uses the word, will shew how the meaning "over and above" (*insuper*) underlies the various uses of *ultro*.

Nunc et oves *ultro* fugiat lupus, *Ecl.* VIII. 52 (beyond what is usual, "actually").

Ultrō hortantem, *G.* IV. 265 (beyond what is necessary).

Ultrōque animam sub fasce dedere, *G.* IV. 264 ("with a strange devotion").

Ultrō animis tollit dictis, *Aen.* IX. 127 (beyond what could be expected under the circumstances, "with strange confidence").

So *petere ultro*, i. e. not only act on the defensive, but assume the offensive: *compellare ultro* not only to answer, but to take the initiative, as in our present passage. The old distinction "*ultro*, non rogatus;

sponte, non coactus," defines but imperfectly the force of *ultro*, which as we have seen always expresses something unnecessary, unusual, or unexpected. See Donaldson, *Varron.* ch. X. § 3.

77 *in diebus paucis*] "Within the few days." *Diebus paucis*=in, or at, the period of a few days: the preposition is added to bring out more clearly what is already implied, that it was *within* this period of time. The force of the preposition is almost adverbial; and it is determined by, rather than "governs," the case to which it is attached.

78 *O factum bene!*] "Good business!" (modern slang), is perhaps admissible.

79 *a Chryside*] Locative, from the direction of Chrysis. Livy has *metuens ab Hannibale*.

83] Cf. *Twelfth Night*, I. I. 32.
 "O she that hath a heart of that fine frame
 To pay this debt of love but to a brother,
 How will she love, when the rich golden shaft
 Hath killed the flock of all affections else
 That live in her?"

causa huius mortem tam fert familiariter :
 quid si ipse amasset? quid hic mihi faciet patri? 85
 Haec ego putabam esse omnia humani ingeni
 mansuetique animi officia. Quid multis moror?
 Egomet quoque eius causa in funus prodeo,
 nihil suspicans etiam mali. So. Hem, quid id est? Si.
 Scies.

Effertur. Imus. Interea inter mulieres, 90
 quae ibi aderant, forte unam aspicio adulescentulam,
 forma... So. bona fortasse. Si. et vultu, Sosia,
 adeo modesto, adeo venusto, ut nil supra. (120)
 Quae quum mihi lamentari praeter ceteras
 visa est, et quia erat forma praeter ceteras 95
 honesta et liberali, accedo ad pedisequas :
 quae sit, rogo. Sororem esse aiunt Chrysidis.
 Percussit illico animum. Atat, hoc illud est,

84 *tam...familiariter*] With so much friendly feeling (of sorrow).

85] Bentley's transposition of the words *hic mihi* relieves a difficulty as to the metre, though how the sense is improved (see Parry's note) is not so clear, unless *mihi* is to be taken as "dat. ethicus" = "What, I ask;" which is unnecessary.

86 *putabam*] as often, gives the notion of *mistaken* thoughts. "I thought in my ignorance that all these attentions were those of ordinary feeling and civility."

88 *eius causa*] i.e. *hum. et mans. animi*.

89 *etiam*] (*et iam*) "Even now," so "still," "as yet." Cf. Virg. *G.* III. 189; *Aen.* VI. 485; *Eun.* IV. 4. 1.

1d] Qu. the *malum* at which Simo's words hint, or those words generally, "What is that you say?" Perhaps the former is better: "H'm, 'mischief' say you, what's that?"

91 *unam...adulescentulam*] *Unam* has the force of an *indefinite*, as the pronouns (*ille, is, &c.*), in all pro-

bability had the force of a *definite* article in colloquial Latin—"an instinct of clearness anticipating grammatical development." The French *un (unus)*, and *le (il-le)* prove this usage in the provincial Latin, from which the modern Romance languages have been developed. "Noster sermo articulos non desiderat," says Quintilian (*Inst. Or.* I. 4. 19): but this and similar uses shew that a Latin-speaking people both felt and endeavoured to supply the want. This use of pronouns is parallel to the development in Greek of the article *ὁ* from the originally demonstrative form *ὅς*, demonstrative, article, and relative being one and the same form. (Donaldson's *New Cratylus*, § 148). So in German *der* is article, relative, demonstrative.

98 *Percussit...animum*] Almost proverbial. Cic. *Att.* IV. 8. 3, "audivi Romae esse hominem—percussit animum." Also Lucr. II. 886.

hoc illud] "δεικτικὸν eius rei est quam in animo conceperamus,"

hinc illae lacrumae, haec illast misericordia.

So. Quam timeo, quorsum evadas. Si. Funus interim 100
procedit. Sequimur: ad sepulcrum venimus:

in ignem impositast: fletur. Interea haec soror,
quam dixi, ad flammam accessit imprudentius, (130)
satis cum periclo. Ibi tum exanimatus Pamphilus
bene dissimulatum amorem et celatum indicat: 105

adcurrit: mediam mulierem complectitur:
mea Glycerium, inquit, quid agis? cur te is perditum?
Tum illa, ut consuetum facile amorem cerneret,
reiecit se in eum flens quam familiariter.

So. Quid ais? Si. Redeo inde iratus atque aegre ferens. 110
Nec satis ad obiurgandum causae. Diceret:
quid feci? quid commerui aut peccavi, pater?
Quae sese in ignem iniicere voluit, prohibui: (140)
servavi. Honesta oratio est. So. Recte putas:

Donatus, who compares Virg., *Hoc illud germana fuit*. So τοῦτ' ἐκεῖνο frequently in Gk. Trag.

99 *hinc illae lacrumae*] A familiar proverb, cf. Hor. *Ep.* I. 19. 41.

101 *sepulcrum*] in the widest sense includes the place where the body was burnt. The whole passage is a translation from the Greek: some think that the practice of burning the dead was not introduced at Rome before the death of Sulla: but of. Cic. *Legg.* II. 23, and *Dict. Ant.* "Sepulcrum."

104 *Ibi*] (temporal) pleonastically with *tum*. Cf. Cic. *Caec.* X. 27: or perhaps *ibi* is local = "then and there."

109 *quam familiariter*] This use of *quam* with a positive adj. or adverb may be explained on the same principle as the more familiar use with superlative; viz. as an elliptical construction: in full, *tam familiariter quam potuit*. Cf. *vino quam possit excellenti*, Pliny. Then, the original construction being lost

sight of, comes in the use of *quam* as a mere intensitive; *admodum quam*, *valde quam*. Under this some quote the present passage: but it has been shewn that we can go further back in the history of the word for its explanation.

111 *Diceret*] "He might have said." When the subj. mood is used potentially of something possible in past time, the imperfect tense is generally employed: e.g. *vellem*, *nollem*, &c., "I could have wished." The imperfect indic. expresses action continuing in past time: the supposition of such action is naturally expressed by imp. subj. Cf. Virg. *Aen.* III. 187, *crederet*; VIII. 643, *at tu dictis, Albane, maneres*.

114 *Recte putas*, &c.] Sosia is a simple and stupid character, whose unintelligent questions and remarks serve to bring out Simo's feelings. He disappears after this first scene, being only a πρόσωπον προακτικόν, who appears at the beginning (πρότασις), for unfolding the argument.

nam si illum obiurges, vitae qui auxilium tulit; 115
 quid facias illi, qui dederit damnum aut malum?
 Si. Venit Chremes postridie ad me, clamitans,
 indignum facinus: comperisse, Pamphilum
 pro uxore habere hanc peregrinam. Ego illud sedulo
 negare factum. Ille instat factum. Denique 120
 ita tum discedo ab illo, ut qui se filiam
 neget daturum. So. Non tu ibi gnatum...? Si. Ne haec
 quidem
 satis vehemens causa ab obiurgandum. So. Qui, cedo? (150)
 Si. Tute ipse his rebus finem praescripsti, pater.
 Prope adest, quum alieno more vivendumst mihi: 125
 sine nunc meo me vivere interea modo.
 So. Qui igitur relictus est obiurgandi locus?
 Si. Si propter amorem uxorem nolit ducere,
 ea primum ab illo animadvertenda iniuriast.

121 **ut qui neget**] Under the impression that he declines. Greek *ὡς* with participle, Soph. *O. T.* II. *et saep.*

122 **gnatum**] sc. *obiurgasti*.

123 **ad obiurgandum**] The more usual construction is the objective genitive, *obiurgandi*. The use of the case that expresses motion towards, perhaps brings out more clearly the object or design.

124] Supply *diceret* [v. 111]. Simo imagines his son's reply.

125 **alieno more**] "At another's whim." Cf. *morem gerere alicui*.

129] "That is the first offence on his part for punishment," *ab illo*, lit. "from his direction," cf. *a dextra*, &c., Lucr. II. 51 and Munro's note. From this to abl. of agent *ab illo factum* is a short step; illustrating the way in which all the various meanings of the cases are expansions of their first locative signification.

animadvertenda] "Nota participium a passivo," says Donatus: a view of the participle in *-dus* now

almost exploded (cf. Donaldson, *Varron.* ch. XI. § 13). On the other hand, the conclusion that it is an active participle is not certain. The similarity of form, and interchange of letters, *volven-t-s*, *volven-d-us* cannot be safely relied upon: while its ordinary usage often partakes of a passive, or at any rate middle character, though *volvenda dies* (Virg. *Aen.* IX. 7), and *oriundus, secundus = oriens, sequens*, are more decidedly active. In the gerundial sense of the oblique cases of the neut. sing. the active force is generally retained: yet here we are met by *urit videndo* (Virg. *G.* III. 215), *annulus subternuatur habendo*, &c.; which at first sight appear passive. The truth is, that in these cases the part. in *-dus* is neither active nor passive, but simply indefinite, expressing the verbal notion as an abstract subst. Greek would use either *τῷ ἔχειν* or *τῷ ἔχεισθαι*; and this leads us to a corresponding ambiguity in the usage of the Latin

Et nunc id operam do, ut per falsas nuptias 130
 vera obiurgandi causa sit, si deneget:
 simul sceleratus Davos si quid consili
 habet, ut consumat nunc, quum nihil obsint doli: (160)
 quem ego credo manibus pedibusque obnixè omnia
 facturum: magis id adeo, mihi ut incommodet, 135
 quam ut obsequatur gnato. So. Quapropter? Si. Rogas?
 Mala mens, malus animus. Quem quidem ego si sensero,—
 Sed quid opust verbis? Sin eveniat, quod volo,
 in Pamphilo ut nihil sit morae, restat Chremes,
 qui mi exorandus est: et spero confore. 140
 Nunc tuumst officium, has bene ut adsimules nuptias,
 perterrefacias Davom, observes filium,
 quid agat, quid cum illo consili captet. So. Sat est: (170)
 curabo: eamus iam nunc intro. Si. I prae, sequar.

infin., *facilis videre* or *videri*: cf. also *dat habere*, Virg. *Aen.* IX. 362, &c. = *dat habenda* with *tradam portare* = *tradam portanda*, in either of which expressions the infin. pass. might occur; cf. English, "He is the man to see." As, then, the part. in *-dus* cannot be certainly identified with either the active or passive voice in *form*, so in *usage* it fluctuates between the two, approximating on the whole to the active in its gerundial, to the passive in its gerundival use.

130 *id*] may be explained as in apposition to *ut...sit*, but more correctly as an adverbial accusative, defining the *manner* of the verbal notion *operam do*, than itself expanded by the clause *ut...sit*, which is adverbial, not substantival. On the other view it should be in dat. *ei*: the instance quoted from II. 1. 7 is not

conclusive, for there *id loqui* is naturally accus. after *loqui*. A passage, however, in II. 1. 7. 8, where both these expressions occur, perhaps makes against the view here taken.

132 *consili*] The contracted form of the genitive in *-ii* is used by all earlier writers. Horace and Virgil contract in subst. not in adj. *egregii altique silenti*: Cicero, Caesar, Ovid, and Livy, use the uncontracted form. *Fluvii* occurs in Virgil but may be considered as an adj. (*fluvia* is quoted by Nonius): so also *Latii*. See Lachm. *ad Lucr.* v. 1006.

137 *Mala mens, malus animus*] *δδλναι ψυχὰν*, *δδλναι φρένες*, Ar. *Pax*, 1068.

140 *confore*] Only tense in use. Cf. Plaut. *Mil. Glor.* III. 3. 66. *Confio* used in similar sense, *Ad.* v. 8. 23 (see note).

ACTUS I. SCENA II.

SIMO. DAVUS.

SI. Non dubiumst, quin uxorem nolit filius:
ita Davom modo timere sensi, ubi nuptias
futuras esse audivit. Sed ipse exit foras.

DA. Mirabar, hoc si sic abiret, et heri semper lenitas
verebar quorsum evaderet: 5

qui postquam audierat non datum iri filio uxorem suo,
numquam cuiquam nostrum verbum fecit, neque id aegre tulit.

SI. At nunc faciet; neque, ut opinor, sine tuo magno malo.

DA. Id voluit, nos sic nec opinantes duci falso gaudio, (180)
sperantes, iam amoto metu, interea oscitantes opprimi, 10

SC. II.] Simo and Davus appear, each soliloquising; at v. 13 the dialogue commences, S. expostulating on his son's marriage, D. feigning stupidity. Metre: iamb. trim. (1—4, 25—27); iamb. dimeter (5); iamb. tetram. (6, 9—24, 28—34); troch. tetr. cat. (7, 8).

4 sic] Sometimes gathers up, as it were, and resumes an expression in earlier clauses of a sentence; cf. especially Virg. *Aen.* II. 225, VII. 668, VIII. 488; and Lucr. v. 970, where Munro quotes Donatus on this passage for the other meaning into which this readily passes, viz. *sic temere*, ["Pro *leviter* et *negligenter* quod Graeci οὕτως dicunt,"] and compares the *positum sic* of Horace; *sicut erat*, Ov. *Fasti*, VI. 331; Seneca, *Hipp.* 394, *Sic temere iactae comae*; Persius, *sic poeta prodirem*; and mimetic οὕτως in Greek. Its meaning in this and similar places was probably enforced by an imitative gesture, cf. Plaut. *Amphitr.* 117, *Ego huc processi sic cum servili schema*.

Tr. "I was wondering if it would turn out like this, and I was always

afraid of what would be the end of my master's forbearance." *Abiret* cf. *Phorm.* III. 2. 5; Cat. 14. 16. *Lenitas* opposed to *difficultas* = offering no obstacles; *semper* better with *verebar* than with *lenitas* = ἡ ἀεὶ ἡσυχία. A purely adjectival use of the adverb cannot be shewn in Latin, which has not the article necessary for such a construction.

8 faciet] sc. *verbum*. "He'll have something to say now."

9 nec opinantes] Sometimes written *ne opinantes*: the *c* was doubtless inserted to avoid the hiatus. This and similar compounds (*nefandus*, *nimirum*) illustrate the true relation of *ne* and *non*; *ne* being the original negative particle, cf. note to I. i. 34 *supra*.

10 oscitantes] "Off our guard;" "gaping," "listless." *interea* Bentley's correction for *inter*, which, as he says, "turbat sensum," since there is no point in supposing Davus and Phormio among other idlers; but hardly "nocet metro," for the fifth foot is then iambus, instead of anapaest as with *interea*.

ne esset spatium cogitandi ad disturbandas nuptias.

Astute! SI. Carnufex quae loquitur? DA. Herus est, neque provideram.

SI. Dave. DA. Hem, quid est? SI. Ehodum ad me! DA. Quid hic volt? SI. Quid ais? DA. Qua de re? SI. Rogas?

Meum gnatum rumor est amare. DA. Id populus curat scilicet.

SI. Hoccine agis, an non? DA. Ego vero istuc. SI. Sed nunc ea me exquirere, 15
iniqui patris est. Nam, quod antehac fecit, nihil ad me adinet.

Dum tempus ad eam rem tulit, sivi animum ut expleret suum: nunc hic dies aliam vitam adfert, alios mores postulat.

Dehinc postulo, sive aequumst, te oro, Dave, ut redeat iam in viam. (190)

DA. Hoc quid sit? SI. Omnes, qui amant, graviter sibi dari uxorem ferunt. 20

14 *scilicet*] Ironical. "O, I suppose the whole town is interested in that." Davus ridicules the notion of Pamphilus' love being important enough to be the subject of a general "rumor."

15 *Hoccine agis*] "Do you hear me, or not?" The formula "*hoc age*" was used to bespeak silence at religious rites: cf. II. 5. 4; Hor. *Sat.* II. 3. 152. Hence followed by *ut* = "to attend to" (in Cicero, *id agere, ut...*): cf. *alias res agere*, like *alia curare* = "to be inattentive." *Eun.* I. 2. 50, "*Hoc agite, amabo.*"

17 *ad eam rem*] may be taken with *tempus* on comparison of *Eun.* IV. 1. 6; but more probably with *tulit*. "So long as his time allowed him to do so, I permitted him, &c."

tulit] Donatus and the older commentators understand an ellipse of

se: but the absolute use of *fero* = "allow" is common enough in Cicero, *ratio fert*, &c.: cf. Greek *ὁ λόγος ἀλπεῖ*.

18] Cicero quotes this verse, *Epist. ad Div.* XII. 25. A Greek proverb, *ἄλλος βλος ἄλλη δίαίτα*, is quoted from Zenobius.

19 *sive aequumst*] A sarcastic *ἐπ'ανόρθωσις* of his expression *postulo*: "Or if I may venture so far, I entreat you."

20 *Hoc quid sit?*] "What can this be?" (i.e. this returning to the right way, &c.). *sit* potential. Davus still feigns to misunderstand S. Donatus understands *quaeris*: in that case he must have referred the words to Simo, on seeing Davus's expression of puzzled wonder, for S. has asked no question.

DA. Ita aiunt. SI. Tum si quis magistrum cepit ad eam rem improbum, ipsum animum aegrotum ad deteriore[m] partem plerumque adplicat.

DA. Non hercle intellego. SI. Non? hem! DA. Non: Davos sum, non Oedipus.

SI. Nempe ergo aperte vis, quae restant, me loqui. DA. Sane quidem.

SI. Si sensero hodie quicquam in his te nuptiis fallaciae conari, quo fiant minus, aut velle in ea re ostendi, quam sis callidus; verberibus caesum te, Dave, in pistrinum dedam usque ad necem, ea lege atque omine, ut, si te inde exemerim, ego pro te molam. (200)

²¹ *magistrum*] “an adviser,” “instigator.” Cf. Cic. *Ep. ad Div.* III. 22 and *Verr.* II. 5. 21, quoted by Parry.

²² *adplicat ad det. part.*] Perhaps in allusion to the phrase *adplicare navem* (Virg. *Aen.* I. 616) = “‘lands’ his mind in something worse.” Or perhaps, “influences for the worse.”

²⁷ *ostendi*] has almost a middle voice, “shew yourself,” not uncommon in Virgil and others. “*Loricam induitur fidoque accingitur ense.*”

²⁹ *ea lege atque omine*] “On this condition, and with this assurance.” So usually translated, but this sense of *omen* is not elsewhere found, and in the pass. of Virg. *Aen.* VII. 174, quoted for the meaning of a “solemn custom,” the ordinary meaning is equally suitable. The idea of “prognostic” may of course pass into that of “warning.”

si...exemerim] corresponds in construction to *si sensero*, v. 25. So *transierim* (*G.* II. 110, *Aen.* VII.

186) and *crediderim* are used by Virgil where the second fut. would be expected. From these instances and the similarity of form between the two tenses it has been argued that they are but *one*, and that the second fut. has no place in the scheme of the indic. mood (Donaldson, *Varron.* ch. XI. sect. 15). But (i) the similarity in form is paralleled by that between fut. ind. and pres. subj. in third and fourth conj., and that of usage by the frequent confusion between the same tenses, and between the ind. and subj. mood generally in Latin; e.g. (to indicate one point only) the Latin subj. differs *modally* from the ind. only in being used in dependent sentences; and in these Greek generally requires the indicative. (ii) An analysis of the scheme of tenses speaks in favour of a tense to express *completed action* in future time; for both incomplete and complete action are expressed in past (by imp. and plup.), and in present time (by pres. and perf.); it is therefore probable *à priori* and

Quid, hoc intellextin? an nondum etiam ne hoc quidem?

DA. Immo callide;

30

ita aperte ipsam rem modo locutus, nihil circuitione usus es.

SI. Ubivis facilius passus sim, quam in hac re, me deludier.

DA. Bona verba, quaeso. SI. Inrides: nihil me fallis. Edico tibi,

ne temere facias. Neque tu [†]haud[†] dicas tibi non prae-
dictum. Cave.

ACTUS I. SCENA III.

DAVUS.

Enimvero, Davo, nihil loci est segnitiae neque socordiae, quantum intellexi modo senis sententiam de nuptiis:

only consistent that there should be the same provision in future time; viz. first and second future. Such provision exists in the passive voice in Greek (paulo post. fut.), and in the active voice it can be supplied by a future tense of the auxiliary verb with a past partic. (*πεποιηκώς ἔσομαι*). But this expedient is only available in the Latin passive (*amatus ero*), which makes a distinct form in the active voice the more necessary. Lindemann on Plaut. *Capt.* II. 2. 64 enumerates four principal senses of this *futurum exactum*: 1. past action in future time: 2. momentary action in present time: 3. instantaneous action: 4. expressing an opinion or expectation.

32] I can stand (as I often have) being cheated in anything rather than in this. *Passus sim* potential: the perf. tense is used apparently to refer to past deceptions, though the strict sense requires *patiar*.

33 *Bona verba*] A sacrificial formula, like Greek *εὐφημεῖτε*: cf. Tib.

II. 2. 1.

34 *Neque haud*] v.l. *hoc*, but with less MS. authority. The repetition of the negative, common in Greek, is unusual in Latin. It occurs where a general negation is afterwards distributed (cf. Virg. *Ecl.* IV. 55, and passages from Cicero quoted by Madvig, *Gr.* 460, obs. 2), and a single idea is brought forward by *ne quidem*. Cf. Cic. *Verr.* I. 60, "Non enim praetereundum est ne id quidem."

Sc. III.] Davus deliberates on his line of conduct, mentioning as incredible the story of Glycerium. Thus a hint at the ultimate solution is given.

Metre: 1—9, 20—22, iambic tetram.; 10—19, iamb. trim.

1 *Enimvero*] "Significationem habet nimium permoti atque irritati animi," Donatus. It rather conveys a strong asseveration resulting from a conviction, Germ. *denn wahrlich*: so an old gloss *ὁμολογουμένως ἀσφαλῶς*. Cf. *Heaut.* II. 3. 79; v.

quae si non astu providentur, me aut herum pessum dabunt.
Nec quid agam certumst: Pamphilumne adiutem, an auscultem
seni.

Si illum relinquo, eius vitae timeo: sin opitutor, huius minas;
cui verba dare difficilest. Primum iam de amore hoc com-
perit: (211)

me infensus servat, ne quam faciam in nuptiis fallaciam.

Si senserit, perii; aut si lubitum fuerit, causam ceperit:
quo iure quaque iniuria praecipitem in pistrinum dabit.

Ad haec mala hoc mi accedit etiam: haec Andria, 10
sive ista uxor sive amicast, gravida e Pamphilo est.

Audireque eorum est operae pretium audaciam:

nam inceptiost amentium, haud amantium:

quicquid peperisset, decreverunt tollere:

et fingunt quandam inter se nunc fallaciam, (220) 15

5. 1. So often when a definite time and circumstance is indicated; *enimvero nunc*, Plaut.; *tum enimvero* deorum ira admonuit, Livy, II. 36.

3 *pessum*] is probably accus. of a subst. *pessus* used adverbially: *pessum in altum*, Plaut. *Rud.* II. 3. 64. *Pessum ire* is like Greek *κακῶς ἵκειν*: cf. *venum, nuptum dare*, which are "supines," i.e. accus. cases of verbal nouns.

6 *verba dare*] = *decipere*: explained by Donatus on *Eun. prol.* 24, "Quia qui rem exspectat et nihil praeter verba invenit deceptus est."

Primum] No *deinde* or other particle follows; a use not uncommon in later writers: cf. Virg. *Geor.* III. 384.

7 *in nuptiis*] is read by two MSS. and the older editions, and is preferred by Bentley.

8 *senserit*, &c.] The employment of the tense which represents completed action in future time makes the narration more vivid than the simple fut.

9] This is the reading of all MSS.

and old edd. Bentley reads *qua jure qua me injuria*, καὶ δικαίως καὶ δίκως, Ar. *Plut.* 233: *qua...qua = tum...tum* in Plaut. *Trin.* IV. 4. 38, also in Cicero. This no doubt makes better sense; but Donatus read the other, and "potior lectio difficillima." It is a proverb expressed like *fas nefas, nolis velis*, &c.

The relatives are in sense adverbial, though in agreement with *jure injuria* = "How, rightly or wrongly," &c.: cf. Virg. *Aen.* I. 8, quo numine laeso, and frequent use of *primus*, &c.

13 *inceptio*] "'Tis the way fools set to work, not lovers." The force of the abstract *inceptio*, as distinguished from *inceptum*, should be kept.

14 *peperisset*] cf. *Prol.* 3, and note.

tollere] The father acknowledged his child by the symbolical action of raising it from the ground. So *suscipere*, II. 3. 27: Greek *ἀναλπεύω*. Virg. *Aen.* IV. 327; Hor. *Sat.* II. 5. 45.

civem Atticam esse hanc. Fuit olim quidam senex,
mercator: navem is fregit apud Andrum insulam:
is obiit mörtem. Ibi tum hanc eiectam Chrysidis
patrem recepisse orbam, parvam.—Fabulae.

Mihi quidem non fit verisimile; atque ipsis commentum
placet. 20

Sed Mysis ab ea egreditur. At ego hinc me ad forum, ut
conveniam Pamphilum, ne de hac re pater imprudentem op-
primat.

ACTUS I. SCENA IV.

MYSIS.

Audivi, Archylis, iamdudum: Lesbiam adduci iubes.
Sane pol illa temulenta est mulier et temeraria,
nec satis digna, cui committas primo partu mulierem; (230)
tamen eam adducam,—Importunitatem spectate aniculae.
Quia compotrix ejus est.—Di, date facultatem obsecro 5
huic pariundi, atque illi in aliis potius peccandi locum.
Sed quidnam Pamphilum exanimatum video? Vereor, quid
siet.

Opperiar, ut sciam, numquidnam haec turba tristitiae adferat.

16 *civem Atticam*] If so, Pamphilus, must marry her (IV. 4. 41). Cf. v. 3. 8. 9 and *Dict. Ant.* "Civitas."

20 *atque*] MSS.: Bentley *at*: "Atque pro tamen," Donatus. Rather, *atque*, *ac* often introduce an adversative clause especially in connection with *tamen*: cf. II. 2. 33; *Ad.* I. 1. 15.

21 *ad forum*] The lounging-place of idle young men: cf. Plaut. *Capt.* III. 1. 18, "accessi ad adolescentes in foro."

Sc. IV.] Metre: 1—6 trochaic tetrameter catal.; 7, 8 iambic tetra-

meter.

1 *iamdudum*] "Just now:" cf. *Eun.* III. 1. 58 note; IV. 5. 8.

8 *numquidnam*] II. 1. 25.

haec turba] "This confusion," i.e. exhibited by Pamphilus. It seems here = *turbatio*, *commotio*, of which I can find no other instance: and it is rarely used of a disturbance raised by a few or a single person: v. Plaut. *Aul.* II. 9. 9; *Amph.* I. 2. 14. Bentley read *turbae tristitia*, which Parry adopts; *tristitia* then refers to the appearance of Pamphilus, and *turbae* to the impending trouble it betokens.

ACTUS I. SCENA V.

PAMPHILUS. MY SIS.

PA. Hocinest humanum factum aut inceptum? hocinest of-
ficium patris?

MY. Quid est? PA. Pro deum atque hominum fidem, quid
est, si haec non contumeliast?

Uxorem decrerat dare sese mi hodie: nonne oportuit
praescisse me ante? nonne prius communicatum oportuit?

MY. Miseram me, quod verbum audio? (240) 5

PA. Quid Chremes? qui denegarat se commissurum mihi
gnatam suam uxorem: id mutavit, quia me inmutatum videt.
Itane obstinate operam dat, ut me a Glycerio miserum abs-
trahat?

Quod si fit, pereo funditus.

Adeon' hominem esse invenustum aut infelicem quemquam, ut
ego sum? 10

Sc. v.] Mysis overhears Pamphilus debating with himself whether to obey his father, or adhere to Glycerium; and by her appearance turns the scale.

Metre: 1—4, 8, 18, 26—35, 64, 65 iambic tetrameter; 5, 9, 17 iambic dimeter; 6, 7 trochaic tetram. cat.; 11 trochaic dimeter catalectic; 10, 12—16, 19—25, trochaic tetrameter.

3 *decrerat*] The pluperfect is emphatic. His resolution had been taken some time ago, which makes its concealment so much the worse.

4 *communicatum oportuit*] The omission of the auxiliary verb is common with this partic. constr.: cf. *Ad.* II. 3—6, and Parry, *on Heaut.* I. 2. 26.

5 *Miseram me*] "accusativus exclamantis;" see Madvig's *Lat. Gr.* § 236, and note on v. 10 below.

8] Bentley reads *ita...abstrahat*, on the ground that the following words

quod...funditus point to v. 8 as an affirmative statement, not doubtfully and negatively. But *itane*? does not imply denial any more than affirmation: it is an exclamation of surprise at something wonderful, but true; Greek *ἀληθες*; our "Really?": and may of course be used ironically, so as to imply disbelief. Cicero always prefixes it as a separate interrogation, and so Hand (*Turs.* III. p. 496) would read here "Itane? obstinate...trahat."

10 *Adeone esse hominem*] cf. *Eun.* II. 1. 19. The addition of the interrogative particle *ne* to the accus. and infin. *indignantis* introduces a further element of doubt into the expression, originally analogous to the accus. in exclamations [*me miserum*!] as being the object to a verb understood. Though we call such expressions "elliptical," we cannot say that there is grammatical deficiency; for the speaker

Pro deum atque hominum fidem!

Nullon' ego Chremētis pacto adfinitatem effugere potero?

Quot modis contemptus, spretus? Facta, transacta omnia.

Hem.

repudiatus repetor: quamobrem? nisi si id est, quod suspicor:

aliquid monstri alunt: ea quoniam nemini obtrudi potest, 15
itur ad me. My. Oratio haec me miseram exanimavit metu.

PA. Nam quid ego nunc dicam de patre? Ah, (252)

tantamne rem tam negligenter agere? Praeteriens modo
mi apud forum, uxor tibi ducenda est, Pamphile, hodie, in-
quit: para:

abi domum. Id mihi visust dicere, abi cito, et suspende te.

Obstipui: censen' me verbum potuisse ullum proloqui? 21

aut ullam causam, ineptam saltem, falsam, iniquam? Ob-
mutui.

expresses his meaning sufficiently. They are rather a convenient method of calling attention to some object or action, sufficient to convey a meaning, if not logically correct. Greek exhibits more purely "elliptical" uses—e. g. in *commands* (sub. θέλε), or *wish* (sub. δός).

invenustum] "Unblest by love," ἀναφρόδιτος. Cf. *Ilec.* v. 4. 8. It is very doubtful whether there is any allusion to the Venus of dice (Maclean, *ad Hor.* II. 7. 25).

13 **Facta transacta omnia**] a legal phrase like our "signed and sealed." Cf. Cic. *Cat.* III. 6. 15.

14 **repudiatus repetor**] Plautus and the comic poets generally employ alliteration and assonance of words to produce a comic effect (v. *Captivi*, IV. 3. 3 for a good instance) as puns are used in our farces: while others employ it for poetical effect. The usage was transmitted from most ancient times, and is common to the earliest poetical efforts in all languages. Cf. the alliterative poetry of the middle

ages, e.g. the Romance writers and the "Vision of Piers Plowman," vid. Milman, *Latin Christianity*, Bk. XIV. ch. 7. It becomes less frequent in Latin poetry after Virgil's time. Cf. Munro, *Lucr.* Notes II. Introd.

15 **aliquid monstri**] "Some deformity." *Monstrum hominis*, Eun. IV. 4. 29.

17 **nunc**] occurs in most MSS. and must therefore be retained, though undoubtedly injurious to the metre (which is iambic dim.) and unnecessary for the sense. Bentley rejected it without scruple.

19 **ducenda**] "There is a wife for you to marry." Cf. note to sc. I. v. 129.

21 **Obstipui**] So the best MSS. of Terence and Plautus, and one of the three principal MSS. of Virgil, the Roman.

22 **saltem**] "Be it ever so inappropriate." *Saltem* = *salutem* = *salvare*, and points out what remains or holds good in spite of something opposed to it—implied here in the word *ineptam*.

Quodsi ego rescissem id prius,—quid facerem, si quis me roget:

Aliquid facerem, ut hoc ne facerem. Sed nunc quid primum exsequar?

Tot me impediunt curae, quae meum animum divorce trahunt;

(260) 25

amor, misericordia huius, nuptiarum sollicitatio, tum patris pudor, qui me tam leni passus est animo usque adhuc,

quae meo cunque animo lubitumst, facere. Eine ego ut advorser? Hei mihi,

incertumst, quid agam. My. Misera timeo, incertum hoc quorsum accidat.

Sed nunc peropust, aut hunc cum ipsa, aut me aliquid de illa adversum hunc loqui.

30

Dum in dubio est animus, paulo momento huc vel illuc impellitur.

PA. Quis hic loquitur? Mysis, salve. My. O salve, Pamphile. PA. Quid agit? My. Rogas?

Laborat e dolore; atque ex hoc misera sollicita est, diem

23] This punctuation seems preferable to the ? which most editors place at the end of the line. *Si quis me roget* is of course a supposition: *quid facerem* an interrogation explained by *delib. subj.* A break or colon after *prius* is best. He first puts a general supposition, "Supposing I had known it beforehand"—then breaks off to suggest and answer an imaginary question. This seems better than to include *quod si...facerem* in the supposed question. Bentley reads, *Quod si ego scissem...interroget* "metri gratiâ."

24 *facerem*] takes up and answers *quid facerem*: but the repetition cannot well be kept up in translation. "What was I to do?"... "I might have done something to avoid holding my tongue." Cf. on

I. I. 34: and for *ut ne* I. I. 34.

26 *nuptiarum*] The source from which comes the *sollicitatio*.⁶⁷ So *animi dubius*, Virg., *sanus mentis*, Plaut. The first meaning of *gen.* is "place from which:" hence the most general idea is that of *origin*, which is retained in the ordinary objective *gen.* in Lat. though the *local* has been merged in that of the ablative.

27 *patris pudor*] "Respect for my father," i.e. a feeling of shame at disobeying him after his forbearance (cf. sc. I. 134; 2. 3 sq.).

28 *Eine ego*] sc. *faciam*.

29 *quorsum*] altered to *quorsus* by Bentley to avoid the hiatus after *timeo*, but without MS. authority.

33 *Laborat e dolore*] "She is weighed down with grief."

quia olim in hunc sunt constitutae nuptiae. Tum autem hoc
timet,

ne deseras se. PA. Hem, egone istuc conari queam? 35

Ego propter me illam decipi miseram sinam (271)

quae mihi suum animum atque omnem vitam credidit,

quam ego animo egregie caram pro uxore habuerim,

bene et pudice eius doctum atque eductum sinam

coactum egestate ingenium inmutarier? 40

Non faciam. MY. Haud vereor, si in te solo sit situm:

sed vim ut queas ferre. PA. Adeon' me ignavom putas,

adeon' porro ingratum aut inhumanum aut ferum,

ut neque me consuetudo, neque amor, neque pudor

commoveat, neque commoneat, ut servem fidem? (280) 45

MY. Unum hoc scio, hanc meritam esse, ut memor esses sui.

PA. Memor essem? O Mysis Mysis, etiam nunc mihi

scripta illa dicta sunt in animo Chrysidis

de Glycerio. Iam ferme moriens me vocat:

accessi: vos semotae: nos soli: incipit: 50

35 **queam**] "Can I bear to,"... potential; less probably deliberative subj. "Am I to."

38 **habuerim**] The change from indic. *credidit* causes difficulty. According to one explanation, *credidit* expresses an action *external* to himself, *habuerim* his own feelings: but this, though a convenient formula for grouping this and parallel passages (*And.* IV. 1. 25, 26: *Eun.* II. 3. 11), does not throw much light. The key to the apparent difficulty is that *quae...credidit, quam...habuerim* are not two parallel relative clauses. *Quae...credidit* belongs merely to *illam*, and might be expressed in Greek by a participle, *τὴν ἐπιτρέψασαν*: *quam...habuerim* belongs to the whole sentence *ego...sinam*, and would have to be explained in Greek by a relative clause. On the first mention of Philumena (*illam*) her devotion to

him is expressed as a *simple fact* by an adjectival sentence (*quae...credidit*): his own feelings are then given, in strong antithesis to the possibility of his deserting her (v. 36), and in the construction which both *qui* and *quum* take when the action is conceived as the cause or circumstance *under* or *notwithstanding* which other events take place—i.e. when they = "because" or "although." Translate *quam...habuerim* "though I have held her...."

44 **consuetudo**] "Common feeling," i.e. the customary manners &c. of society: "contra morem consuetudinemque civilem," frequent in Cicero. It is antithetical to *ferum*; *amor* to *inhumanum*; *pudor* to *ingratum*.

47 sqq.] Colman quotes a passage from Otway's *Orphan*, apparently imitated from this speech of Pamphilus.

Mi Pamphile, huius formam atque aetatem vides:
nec clam te est, quam illi nunc utraeque inutiles
et ad pudicitiam et ad rem tutandam sient.

Ego te per hanc dextram oro et ingenium tuum,
per tuam fidem, perque huius solitudinem (290) 55

te obtestor, ne abs te hanc segreges, neu deseras:

si te in germani fratris dilexi loco,

sive haec te solum semper fecit maxumi,

seu tibi morigera fuit in rebus omnibus.

Te isti virum do, amicum, tutorem, patrem. 60

Bona nostra haec tibi permitto, et tuae mando fidei.

Hanc mi in manum dat: mors continuo ipsam occupat.

Accepi: acceptam servabo. My. Ita spero quidem.

PA. Sed cur tu abis ab illa? My. Obstetricem adcerso. PA.

Propera. Atque audin?

Verbum unum cave de nuptiis; ne ad morbum hoc etiam.

My. Teneo. (300) 65

52 *clam te est*] cf. *Ad. I. 1. 46*,
te after *clam est*=*fallit* is a con-
struction κατὰ σύνεσιν.

54] Most edd. read *Quod ego te*,
&c.: but this makes great metrical
difficulty, and it is a question whe-
ther it may not have been inserted
to square this passage with Hor.
Epp. I. 7. 9, Quod te per genium
dextramque deosque Penates, &c.
Bentley also read *per genium* for
ingenium. But similar invocations
are frequent, e.g. in Virgil, *Aen.*
IV. 314. With *quod, ego te* must be
transposed if the line is to scan at
all.

56] Donatus put a stop at *solitu-*
dinem, and drew a distinction be-
tween *oro* and *obtestor*; "Obtestatio
dicitur, quando eum adjuramus
quem rogamus: oramus per eas res,
propter quas rogamus:" but this is
unnecessary.

60 *isti*] "To her, as your own."

Note the transition from the pro-
noun *hujus*, by which Chrysis at
first speaks of Pasibula as belonging
to her. In v. 52, speaking of her
as absent when misfortune is hinted
at, Chrysis employs the pronoun *illi*.

62 *in manum*] Donatus supposes
that marriage "per conventionem
in manum" (the general term in-
cluding *usus confarreatio coemptio*;
cf. *Dict. Ant. MATRIMONIUM*) is
here intended. But more probably
it="into my charge," with no
technical meaning, cf. *Phor. IV. 3. 29*:
legal allusions in Terence being
generally Greek; e.g. *I. 3. 16: I. 1. 44*.

64 *adcerso*] This form of the
causative *ar-cesso* from *accedo* has
been repudiated (cf. Parry's note
here): but apparently without jus-
tice. It can hardly be said to "vio-
late all analogy:" the form *ar-*
in ar-cesso, though it can be paralleled
(*ar meadvenias*, Plaut. *Truc. II. 2. 17*,

ACTUS II. SCENA I.

CHARINUS. BYRRIA. PAMPHILUS.

CH. Quid ais Byrria? daturne illa Pamphilo hodie nuptum?
By. Sic est.

CH. Qui scis? By. Apud forum modo e Davo audii. CH.
Vae misero mihi.

Ut animus in spe atque in timore usque antehac adtentus fuit,
ita postquam adempta spes est, lassus, cura confectus stupet.

By. Quaeso edēpol, Charine, quōniam non potest id fieri,
quod vis, 5

id velis, quod possit. CH. Nil volo aliud nisi Philumenam.

By. Ah,

quanto satiust te id dare operam, qui istum amorem ex
animo amoveas,

quam id loqui, quo magis lubido frustra incendatur tua.

CH. Facile omnes, quum valemus, recta consilia aegrōtis
damus.

Tu si hic sis, aliter sentias. By. Age, age, ut lubet. CH.
Sed Pamphilum (310) 10

ar-fuerunt, &c. in inscr., *ar-biter*), is more exceptional: and for the change of one *s* into *r* we may compare the forms *rursus*, *prorsum*, *quorsum* with the Plautine forms *russus*, *prossum*, *quossum*.

65] "Don't say a word about the marriage, for fear even this might make her ill" (*ad morbum sit*).

Act. II. Sc. I.] Charinus, in love with Philumena, has been informed by Byrria of her approaching marriage with Pamphilus, whom he then urges to postpone it. Pamphilus explains that he is only too glad to do so.

Metre: 1, 5, 7 troch. tetram.; 2,

6, 8, 17, 19—97 troch. tetram. catal.; 3, 4, 9—16 iamb. tetram.; 18 iamb. trim.

1 nuptum] "In marriage." Cf. *Phormio*, V. I. 25, and note to *And*.

1. 3. 3.

7 id] cf. I. 1. 129,

9] Cf. Soph. *Trach.* 729:

τοιαῦτα δ' ἂν λέξειεν οὐχ ὁ τοῦ
κακοῦ
κοινωνός, ἀλλ' ὃ μὴδέν ἐστ' οἴκοις
βαρύν.

vid. Shakespeare, *Much Ado about Nothing*, v. 1. 27.

10 hic] "In my place." Cf. v. 3. 19.

video. Omnia experiri certumst prius quam pereo. By.

Quid hic agit?

CH. Ipsum hunc orabo: huic supplicabo: amorem huic nar-
rabo meum:

credo impetrabo, ut aliquot saltem nuptiis prodat dies:
interea fiet aliquid, spero. By. Id aliquid nihil est. CH.

Byrria,

quid tibi videtur? Adeon' ad eum? By. Quidni? Si nihil
impetres, 15

ut te arbitretur sibi paratum moechum, si illam duxerit.

CH. Abin' hinc in malam rem cum suspicione istac, scelus?

PA. Charinum video. Salve. CH. O salve, Pamphile.

Ad te advenio, spem, salutem, auxilium, consilium expetens.

PA. Neque pol consili locum habeo, neque auxili copiam. 20

Sed istuc quidnamst? CH. Hodie uxorem ducis? PA. Aiunt.

CH. Pamphile,

(321)

si id facis, hodie postremum me vides. PA. Quid ita? CH.

Hei mihi!

13 *prodat*] Acc. to Donatus = "put off:" he quotes from Lucilius *An porro prodenda dies sit?* Even thus we should expect to have *prodere nuptias in aliquot dies*: we do not talk of "postponing" the interval of time granted, but the event itself or a particular day, e.g. Hor. *Od.* 15. 33. Might not the word mean simply to "give" or "appoint"? *prodere exemplum*, *prodere dictatorem*, etc., occur in Cicero and Livy. A passage in III. 5. 9, *huic malo aliquam producam moram*, may throw some light: we may perhaps take *prodat* here as = prolong, spin out a few days for the marriage (*i. e.* to prevent it—a kind of *dativus incommodi*).

15 *Adeone*] "Shall I go up to him?" This emphatic use of the present where the future would be expected is not uncommon in questions; *imusne sessum?* Cic. *Or.* III.

5. Cf. Virg. *Aen.* II. 322.

16] supply *impetres* from *nihil impetres*, v. 15.

17 *Abine in malam rem*] ἐς κό-
πας ἴθι.

20] The old edd. read *consilii* and *auxilii*: on which cf. I. 1. 132. Bentley read *consili*, but *ad auxilium*, a construction unsupported by examples, though we find *copia* with infin. mood, and also with an adverbial sentence expressing purpose. The text certainly involves metrical difficulty, which is not satisfactorily explained by the strong assumption that the penultima of *auxili* is lengthened by "ictus."

[Since this note was written, Bentley's emendation has received the sanction of Dr Wagner, who thinks that Terence may have written something like *neque mi copia auxilist.*]

vereor dicere: huic dic quaeso, Byrria. By. Ego dicam.

PA. Quid est?

By. Sponsam hic tuam amat. PA. Nae iste haud mecum sentit. Ehodum dic mihi:

numquidnam amplius tibi cum illa fuit, Charine? CH. Ah, Pamphile, 25

nihil. PA. Quam vellem! CH. Nunc te per amicitiam et per amorem obsecro,

principio, ut ne ducas. PA. Dabo equidem operam. CH. Sed si id non potest,

aut tibi nuptiae hae sunt cordi....PA. Cordi? CH. saltem aliquot dies

profer, dum proficiscor aliquo, ne videam. PA. Audi nunc iam.

Ego, Charine, neutiquam officium liberi esse hominis puto, 30 quum is nihil promereat, postulare id gratiae adponi sibi. (331) Nuptias effugere ego istas malo, quam tu adipiscier.

CH. Reddidisti animum. PA. Nunc si quid potes aut tu aut hic Byrria,

facite, fingite, invenite, efficite, qui detur tibi:

ego id agam, mihi qui ne detur. CH. Sat habeo. PA. Davom optume 35

video, cuius consilio fretus sum. CH. At tu hercle haud quicquam mihi;

29 profer] sc. *nuptias*. *Aliquot dies*, acc. of duration, not direct object of *profer*. *Iracunda diem proferet Ilio* quoted from Horace, *Od.* I. 15. 33, is not parallel; cf. note to v. 13.

dum proficiscor] "Until I set out," cf. *Eun.* I. 2. 126 (where see note). It might=simply "whilst,"—"put off the marriage while I am going." As however *proficiscor* does not generally imply continuous action, the former is most agreeable. This idiomatic construction of *dum* with indic. = "until" is quite clas-

sical: cf. Virg. *Ecl.* IX. 23, Cic. *Att.* x. 3, *Ego in Arcano opperior, dum haec cognosco*: Lucr. I. 949, &c. *Donec* in older writers takes past indic. in sense "until." In Lucr. this is the invariable constr. with but one exception, vid. Munro, *ad Lucr.* I. 222.

31 gratiae] Prol. 8 (note).

35 id agam] "I will do my best to prevent her being married to me." Cf. I. 2. 15 (note). *Qui* (how) seems almost superfluous: but cf. the constr. *ut ne*, and I. I. 34 (note).

nisi ea, quae nil opus sunt sciri. Fugin' hinc? Bv. Ego vero, ac lubens.

ACTUS II. SCENA II.

DAVUS. CHARINUS. PAMPHILUS.

DA. Di boni, boni quid porto! Sed ubi inveniam Pamphilum,

ut metum, in quo nunc est, adimam, atque expleam animum gaudio?

CH. Laetus est nescio quid. PA. Nihil est: nondum haec rescivit mala. (34c)

DA. quem ego nunc credo, si iam audierit sibi paratas nuptias—

CH. Audin' tu illum? DA. toto me oppido exanimatum quaerere. 5

Sed ubi quaeram? aut quo nunc primum intendam? CH. Cessas adloqui?

DA. Abeo. PA. Dave, ades. Resiste. DA. Quis homo est, qui me? O Pamphile,

te ipsum quaero. Euge, Charine: ambo opportune. Vos volo.

PA. Dave, perii. DA. Quin tu hoc audi. PA. Interii. DA. Quid timeas, scio.

37 sciri] So Bentley for vulg. *scire*. "Legendum est aut *opus est scire* aut *opus sunt sciri*." *Opus* is the predicate (as in Plaut. *Capl.* I. 2. 61, *maritimi milites opus sunt tibi*. Cic. *Fam.* II. 6, *dux nobis opus est*), and *scire* is added epexegetically: cf. Cic. *Att.* VII. 6, *Si quid forte sit quod opus sit sciri*.

Sc. II.] Davus appears, and relates his discovery that the marriage was a pretence.

Metre, trochaic tetrameter cata-

lectic.

5 toto oppido] "Over the whole town." This is no exception to the use of accusative case to express space over which: for where *totus* is used the whole space is conceived as one place at which: cf. Virg. *Aen.* II. 421.

7 Abeo] Some old MSS. and edd. have *habeo* (for *abeo*; as *hostium*, *holim* in MSS.), which Bentley retains.

9 quin tu audi] The origin of

CH. Mea quidem hercle certe in dubio vitast. DA. Et quid
tu, scio. 10

PA. Nuptiae mi.... DA. Etsi scio? PA. hodie. DA. Ob-
tundis, tametsi intelligo?

Id paves, ne ducas tu illam: tu autem, ut ducas. CH.
Rem tenes.

PA. Istuc ipsum. DA. Atque istuc ipsum nil pericli est:
me vide. (350)

PA. Obsecro te, quamprimum hoc me libera miserum metu.

DA. Hem,
libero; uxorem tibi non dat iam Chremes. PA. Qui scis?
DA. Scies. 15

Tuus pater modo meprehendit: ait tibi uxorem dare sese
hodie; item alia multa, quae nunc non est narrandi locus.
Continuo ad te properans percurro ad forum, ut dicam tibi
haec.

Ubi te non invenio, ibi ascendo in quendam excelsum locum.
Circumspicio. Nusquam. Forte ibi huius video Byrriam;
rogo: negat vidisse. Mihi molestum. Quid agam, cogito. 21
Redeunti interea ex ipsa re mi incidit suspicio: hem,
paululum obsoni: ipse tristis: de improvise nuptiae: (360)
non cohaerent. PA. Quorsumnam istuc? DA. Ego me con-
tinuo ad Chremem.

Quum illo advenio, solitudo ante ostium: iam id gaudeo.

this use of *quin* is the phrase *quin tu narras?* [cf. below, sc. 3, v. 25, IV. 4. 15] for a gentle command, Greek *τί οὐκ ἀπεκοιμήθημεν*; (*quin* = *qui non*). This expression was then made imperative in form, the original construction being overlooked, *quin age*, &c.: and finally *quin* was used simply as an emphatic particle.

11 *Et scio?*] "Do you go on, though I know all?"

13 *me vide*] Common in Plautus and Terence, as confirmation of a promise, &c. *Phorm.* IV. 4. 30. Cf.

respicio of looking to a person for help, depending on, Hor. *Epp.* I. 1. 105. Cf. *subsidiā respicere*, Livy.

15 *iam*] is emphatic; "now there's no doubt."

22 *ex ipsa re*] goes with *incidit*, "from looking at the facts."

23 *ipsus*] "My master." So the Greek *αὐτὸς ἔφα*, *Ipse dixit*, Ar. *Nub.* 219, and Juv. v. 86.

25 *illo*] Bentley for *illoc*, which is found in Latin writers, as *hoc* = *huc*, Virg. *Aen.* VIII. 423, and in several passages of Plautus.

CH. Recte dicis. PA. Perge. DA. Maneo : interea introire
neminem 26

video, exire neminem : matronam nullam in aedibus,
nihil ornati, nihil tumulti : accessi : intro aspexi. PA. Scio.
Magnum signum. DA. Num videntur convenire haec nup-
tiis?

PA. Non opinor, Dave. DA. Opinor narras? Non recte
accipis. 30

Certa res est. Etiam puerum inde abiens conveni Chremi,
olera et pisciculos minutos ferre obolo in cenam seni.

CH. Liberatus sum hodie, Dave, tua opera. DA. Ac nullus
quidem. (370)

CH. Quid ita? Nempe huic prorsus illam non dat. DA.
Ridiculum caput!

Quasi necesse sit, si huic non dat, te illam uxorem ducere :

27 *matronam*] i.e. as *pronuba*,
to dress the bride: cf. Cat. 61.
186.

28 *ornati...tumulti*] Forms of
gen. of fourth decl. Donatus quotes
from a fragment of Sallust, "senati
decreto serviendum ne sit." *Eun.*
II. 2. 6, *ornati*. Ritschl (*Prooem.*
de titulo Aletrinatium) gives a list
of such forms from various Latin
writers, among them *quaesti*, *tumul-*
ti, *fructi*, *adventi*, *ornati*, from Te-
rence.

30 *Opinor narras*] "*Think*," do
you say?

31 *Chremi*] So *Archonidi*, *Heaut.*
v. 5. 21. The -ov of Greek second
decl. in -ης is generally represented
in Latin by *ae*. *Achilli*, *Ulixi*, which
are quoted as examples, are proba-
bly due to taking the term -eus as
dissyllable and declining as nouns
of second decl. in -us, *Achillēus*,
Achillei (cf. Hor. *Laboriosi remiges*
Ulixei).

32 *ferre*] The infin. must depend
on some verb implied in *conveni*.
Parry suggests that *conveni*=*venire*
vidi, and that *ferre* depends on *vidi*.

Bentley reads *conspexi*, cutting the
knot after his manner. [Wagner
adopts Fleckeisen's punctuation,
Chremi: *olera*, &c. making *ferre*
historic infin.=*ferebat*.]

obolo] i.e. *exiguo pretio*. Greek
ὀβολὸν ἀγόρασαι.

33 *Ac nullus quidem*] "No, not
at all." Cf. *Eun.* II. 1. 10; Plaut.
Trin. III. 1. 5: also found in Cicero.
It may be compared with the fre-
quent transfer of an adverbial notion
to agreement with the subject of the
action qualified; e.g. especially with
primus, &c.

ac] is MS. reading, altered by
some editors to *at*; but *ac atque* not
unfrequently connect an adversative
clause; hence often with *tamen*: cf.
I. 3. 20, *Ad.* I. 1. 15, and Greek
use of *καὶ*="although." The placing
two ideas or clauses side by side as
co-ordinate may be conceived of as
opposition no less than connection.

35 *sit*] The subj. marks what a
mere supposition this idea is: *si...*
dat expresses not a supposition but
a fact, and might be translated,
"now that," or "seeing that."

nisi vides, nisi senis amicos oras, ambis. CH. Bene mones. Ibo: etsi hercle saepe iam me spes haec frustrata est. Vale.

ACTUS II. SCENA III.

PAMPHILUS. DAVUS.

PA. Quid igitur sibi volt pater? cur simulat? DA. Ego dicam tibi.

Si id succenseat nunc, quia non dat tibi uxorem Chremes, ipse sibi esse iniurius videatur: neque id iniuria: prius quam tuum ut sese habeat animum ad nuptias perspexerit.

Sed si tu negaris ducere, ibi culpam in te transferet: 5
tum illae turbae fient. PA. Quidvis patiar. DA. Pater est, Pamphile. (380)

Difficilest. Tum haec solast mulier. Dictum ac factum invenerit

aliquam causam, quamobrem eiiciat oppido. PA. Eiiciat? DA. Cito.

PA. Cedo igitur quid faciam, Dave? DA. Dic te ducturum. PA. Hem. DA. Quid est?

PA. Egon' dicam? DA. Cur non? PA. Numquam faciam. DA. Ne nega. 10

36 nisi vides] Supply, "which will come off, unless..."

Sc. III.] D. and P. agree that the latter shall profess willingness to marry Philumena.

Metre: 1—9 trochaic tetram. cata.; 10—19 iambic trimeter; 20—29 iamb. tetram.

3 sibi] with *videatur* not *injuriosus*. *Injuriosus...injuria*: the play on words may be kept up. "He will feel that he is in the wrong, and he won't be far wrong in that."

4 prius...perspexerit] refers to *succenseat*.

ut sese habeat ad nuptias] Greek πῶς ἔχει πρὸς τοὺς γάμους. *habere se*, of bodily or mental health (*Eun.* IV. 2. 6; 7. 30): then *habeo*, neut. like ἔχω, *Phorm.* II. 3. 82: cf. Cic. *Mur.* VI. 14, *bene habet*; Hor. *Sat.* I. 9. 53.

7 Dictum ac factum] "No sooner said than done:" ἄμα ἔπος ἄμα ἔργον. Cf. *Heaut.* IV. 5. 12, and Homer, *Il.* XIX. 242. So *dicto citius*.

PA. Suadere noli. DA. Ex ea re quid fiat, vide.

PA. Ut ab illa excludar, huc concludar. DA. Non itast.

Nempe hoc sic esse opinor: dicturum patrem,
ducas volo hodie uxorem: tu, ducam, inquires.

Cedo quid iurgabit tecum? Hic reddes omnia, 15
quae nunc sunt certa ei consilia, incerta ut sient, (390)

sine omni periclo: nam hocce haud dubiumst, quin Chremes
tibi non det gnatam. Nec tu ea causa minueris
haec quae facis, ne is mutet suam sententiam.

Patri dic velle: ut, quum velit, tibi iure irasci non queat. 20

Nam quod tu speres, propulsabo facile; uxorem his moribus
dabit nemo. Inveniet inopem potius, quam te corrumpi sinat.

Sed si te aequo animo ferre accipiet, negligentem feceris:

aliam otiosus quaeret: interea aliquid acciderit boni.

PA. Ita credis? DA. Haud dubium id quidemst. PA. Vide
quo me inducas. DA. Quin taces? 25

12. **concludar]** as if into a cell, cf. *Phorm.* v. 1. 17: and III. 4. 23, in *nuptias coniici herilem filium*. It is doubtful however whether any special senses of *excludo*, *concludo* are here intended: similarity of sound is the object, v. Parry's note.

17. **sine omni per.]** An unusual form of expression (we should expect *ullo*) peculiar to Plautus and Terence. In Greek we find a somewhat similar use of *πᾶς* = "anyone" (*τὸ μὲν ἐπιτιμᾶν φῆσαι τις ἂν παντὸς εἶναι* Dem.); but this cannot perhaps be distinguished from the sense "every one," *ἅνεν παντός*.

18 **minueris]** From the particular meaning "to lessen" comes the more general one "to alter," "change." m. *opinionem* = "refute," Cic.; m. *controversias* = "to put an end to," Caesar. Tr. "make no difference in your present conduct from a fear that he may change his mind;" cf. *Hec.* IV. 3. 10, *Haec quae facis*, i.e. the pretended acquiescence in his

father's wishes: *sententiam*, Chremes' determination that the marriage is not to come off.

21, 22 **Uxorem...sinat]** These words, somewhat obscurely expressed by the abrupt disconnected language of Davus, may be thus paraphrased: "You may perhaps hope that, if you resist your father as to this marriage you are safe: for 'no one,' you think, 'will give his daughter to a man of my character.' But I tell you your father will find a girl without dowry and marry you to her, rather than let you be ruined by this connection with Glycerium."

his moribus] in *Hec.* IV. 4. 22 fuller, *uxorem his moratam moribus*.

23] "But if he finds that you take it quietly, you will have put him off his guard: he will take his time about finding another bride for you, and meanwhile something lucky may turn up."

25 **Quin taces?]** see above, sc. 2, v. 9 noté.

PA. Dicam. Puerum autem ne resciscat mi esse ex illa, cautio est : (400)

nam pollicitus sum suscepturum. DA. O facinus audax! PA.

Hanc fidem

sibi me obsecravit, qui se sciret non deserturum, ut darem.

DA. Curabitur. Sed pater adest. Cave, te esse tristem sentiat.

ACTUS II. SCENA IV.

SIMO. DAVUS. PAMPHILUS.

SI. Reviso quid agant, aut quid captent consili.

DA. Hic nunc non dubitat, quin te ducturum neges.

Venit meditatus alicunde ex solo loco :

orationem sperat invenisse se,

qui differat te : proin tu fac apud te ut sies. 5

PA. Modo ut possim, Dave. DA. Crede inquam hoc mihi,

Pamphile,

numquam hodie tecum commutaturum patrem (410)

unum esse verbum, si te dices ducere.

27 *suscepturum*] cf. I. 3. 14 note.

28 *deserturum*] Bentley reads *desertum iri* on authority of one MS.

Sc. IV.] Simo comes up to see how P. and D. are arranging matters. Metre iambic trimeter. "Haec scena nodum iniicit fabulae et periculum comicum," Donatus.

3 *meditatus*] "with his speech got up," "prepared in his part," cf. Plaut. *Trin.* III. 3. 89. Verg. *Ecl.* I. 2. Hence *orationem* = a set speech, "quod quasi ad plenum cogitari potuisset," Donatus.

5 *differat*] "distract:" Hor. *Epod.* V. 99. *Ad.* III. 4. 40.

ACTUS II. SCENA V.

BYRRIA. SIMO. DAVUS. PAMPHILUS.

BY. Herus me relictis rebus iussit Pamphilum
hodie observare, ut quid ageret de nuptiis
scirem: id propterea nunc hunc venientem sequor.

Ipsum adeo praesto video cum Davo: hoc agam.

SI. Utrumque adesse video. DA. Hem, serva. SI. Pam-
phile! 5

DA. Quasi de improvviso respice ad eum. PA. Ehem, pater.

DA. Probe. SI. Hodie uxorem ducas, ut dixi, volo.

BY. Nunc nostrae timeo parti, quid hic respondeat.

PA. Neque istic, neque alibi tibi erit usquam in me mora.

BY. Hem. (420)

DA. Obmutuit. BY. Quid dixit? SI. Facis, ut te decet, 10
quum istuc, quod postulo impetro cum gratia.

DA. Sum verus? BY. Herus quantum audio, uxore excidit.

SI. I nunc iam intro; ne in mora quum opus sit sies.

PA. Eo. BY. Nullane in re esse homini cuiquam fidem?

Verum illud verbumst, volgo quod dici solet, 15

SC. V.] Byrria, set by his master Charinus to watch Pamphilus, overhears P. give his consent to marry Philumena. Metre; iambic trimeter.

1 *rebus relictis*] "before everything else," a common phrase in Plaut. and Ter. cf. Lucr. III. 1071.

3 *id propterea*] pleonastic, but the oldest reading: *hunc* i. e. Simo now coming on the stage (venientem): not, as Bentley supposed, Pamphilus. B., on the ground that Pamphilus could not be said to be coming on the stage "now," read *observarem quid* in v. 2, and omitted v. 3 altogether. *Ipsum* v. 4 naturally refers to Pamphilus.

4 *Ipsum adeo*] "The very man," cf. IV. 4. 20 note.

5 *serva*] "remember," so *perdo* = "forget," *τοιγαροῦν σώζου τόδε*, Soph. *El.* 1257: *O.T.* 318.

11 *cum gratia*] with a good grace, cf. *Phorm.* IV. 3. 17 for the full phrase.

12 *excidit*] "has lost his wife." Perhaps in allusion to its technical use in juridical language (Parry): but more probably adapted from Greek *ἐκπίπτειν*, cf. Soph. *Ai.* 1177, *ἐκπίπτειν χθονὸς ἀθαιπτος*: *ἀπ' ἐλπίδων*, Thuc. VIII. 81: and more commonly *ἀρχῆς, πατρίδος, κ.τ.λ.*

omnes sibi malle melius esse quam alteri.

Ego illam vidi virginem ; forma bona

memini videre : quo aequior sum Pamphilo,

si se illam in somnis, quam illum, amplecti maluit. (430)

Renuntiabo, ut pro hoc malo mihi det malum.

20

ACTUS II. SCENA VI.

DAVUS. SIMO.

DA. Hic nunc me credit aliquam sibi fallaciam
portare, et ea me hic restitisse gratia.

SI. Quid Davos narrat? DA. Aequae quicquam nunc quidem.

SI. Nihilne? Hemi. DA. Nihil prorsus. SI. Atqui expectabam quidem.

DA. Praeter spem evenit : sentio : hoc male habet virum. 5

SI. Potin' es mihi verum dicere? DA. Nihil facilius.

SI. Num illi molestae quippiam hae sunt nuptiae,
huiusce propter consuetudinem hospitae?

DA. Nihil hercle : aut, si adeo, bidui est aut tridui (440)
haec sollicitudo : nosti : deinde desinet.

10

Etenim ipse secum recta reputavit via.

16] cf. Eur. *Med.* 84, ὡς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ, and Menander, φιλεῖ δ' ἐαυτοῦ πλεῖον οὐδεὶς οὐδένα.

Sc. VI.] Simo tries to ascertain from Davus whether Pamphilus still cares for Glycerium. Metre, iambic trimeter.

2 *ea gratia*] attraction from *eius gratia*, cf. *Eun.* I. 2. 19, Greek ταύτην χάριν.

3 *Aequae quicquam, &c.*] "Just as much now as ever," i.e. nothing; [though Madvig (*Cic. Fin.* III. 8) explains, He says something as good as you—for you say nothing]. Cf.

Eun. v. 2. 23. Simo does not quite understand; *nihilne?* = "nothing, do you mean?"

5 *hoc male habet virum*] "This is what annoys him."

8] The ordinary reading, *Propter huiusce hospitai consuetudinem*, involves the scansion prōptēr, and the archaic form of gen. -ai, which is not Terentian. Bentley has introduced it on his own authority in *Heaut.* III. 2. 4; v. 1. 20; *Phor.* IV. 2. 7. Ritschl (Preface to Plautus, p. cccxxvii.) proposes the reading of our text.

11] Faernus read in cod. Vatic. "Etenim ipse secum eam rem re-

SI. Laudo. DA. Dum licitum est ei, dumque aetas tulit,
 amavit: tum id clam: cavit, ne umquam infamiae
 ea res sibi esset, ut virum fortem decet:
 nunc uxore opus est: animum ad uxorem adpulit. 15
 SI. Subtristis visust esse aliquantulum mihi.
 DA. Nihil propter hanc rem: sed est, quod succenset tibi.
 SI. Quidnamst? DA. Puerilest. SI. Quid id est? DA.
 Nihil. SI. Quin dic, quid est?
 DA. Ait nimium parce facere sumptum. SI. Mene? DA.
 Te. (450)
 Vix, inquit, drachmis est obsonatus decem: 20
 num filio videtur uxorem dare? *v. l. m.*
 Quem, inquit, vocabo ad cenam meorum aequalium
 potissimum nunc? Et, quod dicendum hic siet,
 tu quoque perparce nimium. Non laudo. SI. Tace.
 DA. Commovi. SI. Ego istaec, recte ut fiant, videro. 25
 Quidnam hoc rei est? Quid hic volt veterator sibi?
 Nam si hic malist quicquam, hem illic est huic rei caput.

putavit via:" Bentley rejects *secum* and restores *recta* which Faernus saw in the MS.: but *eam rem* is more likely to have been inserted as a gloss, and is not noticed by Donatus. *Reputavit* intrans. So Tac. *Hist.* IV. 17, *vere reputantibus*. *recta via*, "straightforwardly," *Heaut.* IV. 3. 28.

20] Bentley reads *obsonatum* on authority of two MSS. and Plaut. *Bacch.* I. 2. 35: both *obsono* and *obsonor* are in use.

23 *quod...siet*] "as far as it can be said by one in my place"—if it can be said, so *quod sciam: quod meminim.* The subjunctive is here potential, cf. *Lucr.* II. 248, *quod cernere possis*, and Munro's notes to I.

327; II. 350 (*quoad licet ac possis*). Cf. also *Eun.* II. 1. 9: *Hec.* V. 1. 34.

26 *veterator*] "old rogue," Lit. one who has grown old in anything: so "practised," "skilled," Cicero. In bad sense, as here, Cicero *Fin.* II. 16. 53; *Verr.* II. 1. 54. In the jurists opp. to *novitius* (*Eun.* III. 5. 34), cf. Greek *τρίβων, ἐπιτρίβως*.

27] "If there is anything wrong here (if Pamphilus does not do as I wish), there goes the head and front of it all." Simo, as they leave the stage, hints his suspicions of Davus. *caput*, cf. *Ad.* IV. 2. 29. Verg. *Aen.* XI. 361, *caput horum et causa malorum*. The metaphor is from the head or source of a river.

ACTUS III. SCENA I.

MYSIS. SIMO. DAVUS. LESBIA. GLYCERIIUM.

MY. Ita pol quidem res est, ut dixi, Lesbia :
fidelem haud ferme mulieri invenias virum.

SI. Ab Andriast ancilla haec. . . DA. Quid narras? SI.
Itast. (460)

MY. Sed hic Pamphilus.. SI. Quid dicit? MY. firmavit
fidem. SI. Hem.

DA. Utinam aut hic surdus, aut haec muta facta sit. 5

MY. Nam quod peperisset, iussit tolli. SI. O Iuppiter !
quid ego audio? Actumst, siquidem haec vera praedicat.

LE. Bonum ingenium narras adulescentis. MY. Optimum.
Sed sequere me intro, ne in mora illi sis. LE. Sequor.

DA. Quod remedium nunc huic malo inveniam? SI. Quid
hoc? 10

Adeone est demens? Ex peregrina? Iam scio ; ah
vix tandem sensi stolidus. DA. Quid hic sensisse ait? (470)

SI. Haec primum adfertur iam mihi ab hoc fallacia :
hanc simulant parere, quo Chremetem absterreant.

GL. Iuno Lucina, fer opem : serva me, obsecro ! 15

SI. Hui, tam cito? Ridiculum : postquam ante ostium

Sc. I.] Simo overhears Mysis and Lesbia talking about the honourable conduct of Pamphilus towards Glycerium, and thinks he sees through a trick concocted to prevent the marriage with Philumena. Metre, iambic trimeter.

2 *haud ferme*] “scarcely ever.” *ferme* extenuates a negative. According to Varro it is derived from *fero* (superl. suffix as in *finitimus* &c.), and signifies being brought near : hence a double signification as idea of coming near or nearness predominates, (i) “nearly,” “almost :” (ii) “quite,” “precisely.” But it is

more prob. connected with *fir-m-us*, *fre-tus*, *fre-num*, and the *f*=Gk. *θ* as in *θρᾱνος*, *θρόνος*. Sense (i) would then follow from (ii), just as *αὐτίκα*=Eng. “presently” means “not immediately.”

6 *peperisset*] Cf. Prol. 3 note. *toll*i I. 3. 14 note.

11 *Ex peregrina*] His children would be illegitimate in the eyes of the law. There is an aposiopesis—*ut suscipiat?*

13] Simo fancies that this conversation is all a trick to impose upon him.

me audivit stare, adproperat. Non sat commode
divisa sunt temporibus tibi, Dave, haec. DA. Mihin' ?
SI. Num immemor es discipuli? DA. Ego, quid narres,
nescio.

SI. Hiccine me si imparatum in veris nuptiis 2c
adortus esset, quos mihi ludos redderet? *c. 3. d. 1.*
Nunc huius periclo fit; ego in portu navigo. (480)

ACTUS III. SCENA II.

LESBIA. SIMO. DAVUS.

LE. Adhuc Archylis, quae adsolent quaeque oportet
signa esse ad salutem, omnia huic esse video.
Nunc primum fac istaec lavet: post deinde,
quod iussi ei dari bibere, et quantum imperavi,
date: mox ego huc revertor. 5

17 Non sat commode, &c.] "Your incidents are ill timed, Davus," a theatrical metaphor.

19 Num immemor es dis.] "What! have you forgotten your scholar?" i.e. Pamphilus: another reading *immemores* would be "Have your pupils forgotten their parts?" This Donatus and most of the commentators take. The objection to it is that *nonne* would then be more appropriate than *num*, for it is implied that they *have* forgotten.

20] Cf. I. I. 132, where Simo hopes that Davus may play any tricks he has in view while they can do no harm.

21 quos...redderet] "What a game he would be playing me!" distinct from *ludos aliquem* (or *alicui*) *facere* = to make a joke of one, common in Plaut.: *ludos praebere* = to make oneself ridiculous, *Eun.* v. 6. 9: and *ludum dare alicui* = to humour

or indulge.

si adortus esset...redderet] in Greek *ei* with aorist ind. followed by imperfect indic. with *an*, *ei tote ebouθησαμεν, ουκ an ηνωχλει νυν ο Φιλπιπος*. Cic. *Rosc. Am.* 6, *Si Roscius inimicitias cavere potuisset viveret.*

22 in portu navigo] Cf. Verg. *Aen.* VII. 598, *Nunc mihi porta quies, omnisque in limine portus*, cf. *omnis res in vado est*, V. 2. 4. Greek *en limeni plēw*.

Sc. II.] Simo fancies his suspicions confirmed, and is encouraged by Davus, who at the same time persuades him that Pamphilus has abandoned Glycerium. Metre: 1—4, bacchiac tetrameter: 5, iamb. dim. catal.: 6, 17, 18, 44—5, 20, iamb. trim.: 7—16, 19—25, 27—29, iambic tetrameter: 26, iambic tetram. catal.: 30—36, 38—43, trochaic tetram. catal.: 37, troch. dimeter catal.

Per ecastor scitus puer est natus Pamphilo.

Deos quaeso, ut sit superstes, quandoquidem ipsest ingenio bono;

quumque huic est veritus optumae adulescenti facere iniuriam.

SI. Vel hoc quis non credat, qui te norit, abs te esse ortum? DA. Quidnam id est?

SI. Non imperabat coram, quid opus facto esset puerperae: (490) 10

sed postquam egressast, illis, quae sunt intus, clamat de via.

O Dave, itan' contemnor abs te? aut itane tandem idoneus tibi videor esse, quem tam aperte fallere incipias dolis?

Saltem accurate: ut metui videar certe, si resciverim.

DA. Certe hercle nunc hic se ipse fallit, haud ego. SI. Edixin' tibi, 15

interminatus sum, ne faceres? Num veritus? Quid retulit?

Credon' tibi hoc nunc, peperisse hanc e Pamphilo?

DA. Teneo, quid erret, et quid agam habeo. SI. Quid taces?

6 *Per...scitus*] separated by tmesis —so Cic. *Or.* II. 67, *per mihi scitum videtur*: cf. *Hec.* I. I. 1, and in Cicero with other compounds, v. dictt. s. v. *per. scitus* (part. of *scisco* with middle sense) "shrewd," "knowing." Then of things "suitable," "witty:" and transf. "beautiful," "elegant" in Plautus and post-class. writers. Here = "a very fine boy." Gellius has *scitamenta* = niceties (of speech), ὁμοιοτέλευτα καὶ ὁμοιοπτωτα caeteraque huiusmodi scitamenta.

8 *huic est veritus*] So Bentley on auth. of a MS. at Cambridge for the common reading *huic veritus est*. Some edd. in order to write *veritust* (the orthography of Plaut. and Ter.) read *huic*, a form unsupported in Plaut. and Ter. [Wagner reads *huice veritust*].

10 *quid opus facto*] Instead of the constr. *opus facere* the past participle is used, apparently conveying in an indefinite sense the abstract notion of the verb, as is more usually done by the participle in *-dus*: and (like that part. in its *gerundial* use) it seems to be followed by the case which the verb governs: thus *quid* is here apparently governed by *facto* of v. 43, *quod parato*. But it seems better to regard *quid* as acc. of relation, "as to what there is need of doing it."

14 *Saltem accurate*] (*fallas*). "You should at least do it carefully, to give the appearance of being afraid of me should I discover it."

16 *Quid retulit*] "What good was it (to order and threaten you)?"

DA. Quid credas? Quasi non tibi renunciata sint haec sic fore.

SI. Mihin' quisquam? DA. Eho an tute intellexti hoc ad-
simulari? SI. Inrideor. (500) 20

DA. Renunciatumst: nam qui istaec tibi incidit suspicio?

SI. Qui? quia te noram, DA. Quasi tu dicas, factum id
consilio meo.

SI. Certe enim scio. DA. Non satis me pernosti etiam,
qualis sim, Simo.

SI. Egon' te? DA. Sed, si quid narrare occepi, continuo
dari

tibi verba censes falso: itaque hercle nil iam muttire
audeo. 25

SI. Hoc ego scio unum, neminem peperisse hic. DA. In-
tellexti.

Sed nihilo secius mox deferent puerum huc ante ostium.

Id ego iam nunc tibi renuntio, here, futurum, ut sis sciens:
ne tu hoc posterius dicas Davi factum consilio aut dolis.

Prorsus a me opinionem hanc tuam esse ego amotam
volo. (510) 30

22 **Quasi tu dicas**] "That's as much as to say, that" &c. Donatus' explanation "dicas, i.e. credas; non enim dicimus nisi quod credimus" is unnecessary.

23 **enim**] may be explained by an ellipse. "I do say so, for..." or bearing in mind the asseverative force of *enim* [especially in answers, cf. *Hec.* v. 4. 10; *Heaut.* i. 2. 14] as simply strengthening the assertion, "I tell you I know it."

etiam] "even yet," cf. i. 1. 89.

26 **Intellexti**] "You understand:" i.e. you have already found it out, cf. the use of the Greek aor. in such expressions as ἐδεξάμην τὸ ῥηθὲν, where English must employ a present tense (see Jebb to *Soph. El.* 668) cf. *Hor. S.* II. i. 16.

27] Davus intends to frighten

Chremes out of his consent to the marriage of Philumena to Pamphilus, by letting him discover the connection of the latter with Glycerium (see Act v. Sc. 2); and that he may do so without Simo at the same time discovering it, he cunningly prepares Simo for disbelieving the story, by predicting that it will be got up as a fraud.

28 **sciens**] this part. is used frequently in Plaut. and Ter. in an adjectival force, especially with verbs *sum* and *facio* (*Heaut.* iv. 8. 32): coupled with *prudens*, *Eun.* i. 1. 27, and opp. to *imprudens*, *Phor.* iv. 3. 55: both these also in Cicero. *sis sciens* here merely = *scias*, and can hardly be taken as an indication of the use of auxiliary verbs in Lat. such as Greek τετολμηκὼς ἔχει &c.

SI. Unde id scis? DA. Audivi, et credo: multa concurrunt simul,

qui coniecturam hanc nunc facio. Iam primum haec se e Pamphilo

gravidam dixit esse: inventum est falsum. Nunc, postquam videt

nuptias domi apparari, missast ancilla illico

obstetricem accersitum ad eam, et puerum ut adferret simul.

35

Hoc nisi fit, puerum ut tu videas, nihil moventur nuptiae.

SI. Quid ais? Quum intellexeras

id consilium capere, cur non dixisti extemplo Pamphilo?

DA. Quis igitur eum ab illa abstraxit, nisi ego? Nam omnes nos quidem

scimus, quam misere hanc amarit. Nunc sibi uxorem expetit.

(520) 40

Postremo id mihi da negoti: tu tamen idem has nuptias perge facere ita, ut facis: et id supero adiuturos deos.

34 *illico*] Donatus, "quod Graeci dicunt *αὐτόθεν ἐπέμψθη*." *Illico* (in loco) is used of time as=at that point of time, where the thing appears, i.e. at once: or as we say "on the spot," Hand, *Turs.* III. p. 208, cf. Spanish "luego"="at once." cf. *Eun.* v. 7. 11. *Ad.* II. 1. 2, where however Donatus "addit modo locum non tempus significat."

36 *moventur*] according to Donatus=*differuntur*, "are put off," cf. IV. 2. 23, *promoveo* nuptias. But better="disturb," cf. such expressions as *movere tribu*, *senatu*, and Cic. *Phil.* *Ea non muto, non moveo*.

37 *Quum intellexeras*] "At the moment when you had found out: *quum* with the indic. plup. denotes coincidence, not succession of events in past time (cf. I. 1. 69 note, and Madvig, *Gr.* 368). "After," or "in consequence of discovering"

would have been *quum intellexisses*.

38 *consilium*] So Bentley for the old reading *consilii*, cf. I. 1. 132 note.

extemplo=ex tempulo (dim. of *tempus*)=ex tempore, on the spur of the moment, or from *templum*="a place of watching," cf. *illico*.

40 *misere*] "vehemently," so frequently in Plaut. and Ter. cf. *Eun.* III. 1. 22; *Ad.* IV. 1. 6; Hor. *Sat.* I. 9. 8.

41 *idem*] "on the other hand," used when something new is said of a person or thing already mentioned and thus either denotes *similarity* ("at the same time," "while") or *opposition*, cf. the use of *immo* (*μὲν οὖν*), which denotes either contradiction, or restatement in another form, of what has been said.

42 *facere*] This use of the infin. to denote a purpose or result is

Si. Immo abi intro : ibi me opperire, et quod parato opus est para.

Non inpulit me, haec nunc omnino ut crederem :

atque haud scio, an, quae dixit, sint vera omnia :

45

sed parvi pendo : illud mi multo maxumumst,

quod mihi pollicitust ipse gnatus. Nunc Chremem

conveniam : orabo gnato uxorem : si impetro,

quid alias malim, quam hodie has fieri nuptias ?

Nam gnatus quod pollicitust, haud dubiumst mihi, (530) 50
si nolit, quin eum merito possim cogere.

Atque adeo in ipso tempore eccum ipsum obviam.

properly admissible only with verbs that involve reference to another action to complete their meaning, e.g. verbs expressing *will*, *power*, *resolve* &c. Thus *volo*, *statuo* &c. are incomplete by themselves, and require an infinitive of what is wished or determined to be done. But in poetry even verbs which require no such completion of their meaning, or verbs which only figuratively denote wish, inclination &c. are followed by this infin. Thus *perge* here implies going on with determination to do, so *instare* frequently in Vergil. Cf. *ardet abire fuga : incumbunt generis lapsi sarcire ruinas*, G. IV. 248. In Greek the use of the infin. with or without *ῥοτε*, to denote result, purpose &c., is much more common, especially in certain Homeric phrases, *βῆ τέναϊ, συνέηκε μάχεσθαι* &c. Cf. *Eun. Prol.* 18. *Phormio* IV. 3. 361 : and see Madvig, *Gr.* sect. 389.

48 *si impetro*] As the mood of *si* is generally determined by the mood of the apodosis, the subj. *malim* might seem to require *si* impetrem. But *malim*, *velim* &c., though in form subjunctive (potential), practically convey a *direct*

statement of a wish, and partake more of the assertory character of the indic. mood than that of the subj.: it states the supposition or conception of an action. So when we say "I should like" we mean I *do* like; and in Greek *γενόμεν' ἄν* often means *γενήσομαι* (and is actually found in a construction which is only admissible on that view, e.g. *οὐκ οἶδ' ἄν εἰ πείσομαι : εἰ πείσομαι ἄν = εἰ πείσω*).

49 *alias*] can hardly = *aliter*, for such use is entirely post-Aug., and first occurs in the Lat. of the jurists: Tac. has *non alias quam* = under no other circumstance than; and Cicero twice has *alias* = elsewhere (*facete is quidem sicut alias*, as in other passages, *Fin.* I. 3. 7). Bentley reads *quando alias*, quoting Acron. ad Hor. *Sat.* I. 4. 36. It must = "at any other time" with reference to *hodie*: "If Chremes consents," says Simo, "the wedding shall come off at once, this very day: what day so good as the present?" Parry's objection, that Chremes would give his answer at once as well as at any other time, is beside the mark: Simo speaks of his own intentions with regard to Pamphilus.

ACTUS III. SCENA III.

SIMO. CHREMES.

SI. Iubeo Chremetem. CH. O, te ipsum quaerebam. SI.

Et ego te. CH. Optato advenis.

Aliquot me adiere, ex te auditum qui aiebant, hodie filiam
meam nubere tuo gnato: id viso tun' an illi insaniant.SI. Ausculta paucis: et quid ego te velim et tu quod quaeris
scies.

CH. Ausculto: loquere quid velis.

5

SI. Per te deos oro, et nostram amicitiam, Chreme,
quae incepta a parvis, cum aetate adcrevit simul,
perque unicam gnatam tuam, et gnatum meum,
cuius tibi potestas summa servandi datur,

(540)

ut me adiuves in hac re: atque ita uti nuptiae
fuerant futurae, fiant. CH. Ah ne me obsecre:

10

Sc. III.] Simo asks Chremes to give his daughter to Pamphilus at once, meeting the objection of the Glycerium story, by what he has heard from Davus of Pamphilus' estrangement from her. Chremes reluctantly consents. Metre: 1—4, iambic tetrameter: 5, iambic dimeter: 6—42, iambic trimeter: 43, 48, iambic tetram. catal. (including v. 1 of sc. 4).

1 Iubeo] sc. salvere, *Ad.* III. 4.
14. optato adverb, cf. *auspicato*, *consulto*, &c. and Verg. *Aen.* x. 405.

4 Ausculta paucis] "Hear me a moment," lit. "in" or "with a few words:" cf. *Eun.* v. 8. 37, *audite paucis*: Bentley reads *Ausculta: paucis.....scies* (cf. *paucis dabo*, *Heaut.* Prol. 10. *Ad.* v. 3. 20). Donatus mentions a v. l. *pauca* which would of course belong to *ausculta*: and it is likely that he so understood *paucis*, as he makes no further

remark.

6 Per te deos oro] A formula apparently imitated from Greek *πρὸς σε τῶν θεῶν*, common in Latin poetry and found in prose, e.g. Livy, XXIII. 9.

11 fuerant] We should use the imperfect "were to have been." This idiomatic use of the plup. brings out more emphatically that the marriage was all over, by taking the mind back to a point in past time. It was even then a thing of the past, how much more now? Cf. Verg. *Aen.* x. 612, *Si mihi quae quondam fuerat, quamque esse decebat, Vis in amore foret*, the power that once I had, but have long lost: cf. VII. 532. To express it in colloquial language the plup. infers that some time ago it was a case of "had been," which is stronger than saying that it is now a case of *has been*.

quasi hoc te orando a me impetrare oporteat.

Alium esse censes nunc me, atque olim quum dabam?

Si in remst utrique ut fiant, accersi iube.

Sed si ex ea re plus malist, quam commodi, 15
utrique: id oro te in commune ut consulas,

quasi illa tua sit, Pamphilique ego sim pater.

SI. Immo ita volo, itaque postulo ut fiat, Chreme: (550)
neque postulem abs te, ni ipsa res moneat. CH. Quid est?

SI. Irae sunt inter Glycerium et gnatum. CH. Audio. 20

SI. Ita magnae, ut sperem posse avelli. CH. Fabulae.

SI. Profecto sic est. CH. Sic hercle, ut dicam tibi:
amantium irae amoris integratiost.

SI. Hem, id te oro, ut ante eamus. Dum tempus datur,
dumque eius lubido occlusast contumeliis, 25

prius quam harum scelera et lacrumae confictae dolis
reducunt animum aegrotum ad misericordiam,

uxorem demus. Spero consuetudine et (560)

coniugio liberali devinctum, Chreme,

dein facile ex illis sese emersurum malis. 30

CH. Tibi ita hoc videtur: at ego non posse arbitror
neque illum hanc perpetuo habere, neque me perpeti.

SI. Qui scis ergo istuc, nisi periculum feceris?

13 atque] See infr. IV. 2. 15.

olim] "at that time." The original signification of the word, which from a definite point in past time came to signify an indefinite time="formerly:" thence, without allusion to past time="sometimes," "at any time" (Verg. *Aen.* v. 125): and lastly transferred to future time="some day or other," "hereafter" (*Aen.* IV. 625: Hor. *Od.* II. 10, 17).

dabam] "offered," was willing to give. So Greek ἐδίδου.

14 utrique] "to either of us." in rem, "to the purpose," *Hec.* II. 2. 7.

16 id oro te] Bentley, metri gratia, for *id te oro*.

28] Wagner reads "Spero consuetudine Conjugi eum liberalis devinctum" on the ground that Terence does not end a verse with a monosyllable and elision, except with *es* or *est*. But is this reason enough for the alteration? Terence is no purist in respect to other rules of metrical euphony.

29 liberali] i.e. with a free woman, opp. to *peregrina*, III. 1. 11.

30 emersurum] The transitive use of *emerge* is not found in Plautus nor the Augustan writers. In *Ad.* III. 2. 4, the pass. is used impersonally.

33 periculum] so *Eun.*, *fac peri-*

CH. At istuc periculum in filia fieri, grave est.

SI. Nempe incommoditas denique huc omnis redit : 35

si eveniat, quod di prohibeant, discessio :

at si corrigitur, quot commoditates, vide.

Principio amico filium restitueris ;

tibi generum firmum, et filiae invenies virum. (570)

CH. Quid istic? Si ita istuc animum induxti esse utile, 40
nolo tibi ullum commodum in me claudier.

SI. Merito te semper maxumi feci, Chreme.

CH. Sed quid ais? SI. Quid? CH. Qui scis eos nunc
discordare inter se?

SI. Ipsus mihi Davos, qui intumust eorum consiliis, dixit :
et is mihi suadet, nuptias quantum queam ut maturem. 45
Num censes faceret, filium nisi sciret eadem haec velle?

Tute adeo iam eius verba audies. Heus, evocate huc
Davum.

Atque eccum : video ipsum foras exire. (580)

culum in literis. "periculum est tentamentum," Donatus.

35 *incommoditas*] "inconvenience." Simo uses the least offensive words, so *discessio* for *divortium* (*per discessionem*, Cic. *Phil.* IX. of voting on opposite sides in the senate).

36 *eveniat*] the subj. expresses a supposition; the indic. of *corrigitur* the certainty which Simo feels that all will turn out well.

37 *restitueris*] expresses the immediate result of Chremes' consent.

40 *Quid istic*] "Well, well." "concedentis et veluti victi verbum," Donatus; in full, "quin istic dicis?" "Why go on arguing?" *Ad.* I. 2. 53.

41 *in me claudier*] cf. *Eun.* I. 2. 84, *nunc ubi meam benignitatem sensisti in te claudier in me* = "in the case of me," in so far as I am concerned, and *in te in Eun.* = "in your case," "as far as you are concerned:" so that there is not such

dissimilarity between the two passages as some (v. Parry, note) suppose. Translate here, "I don't wish you to have any advantage obstructed as far as I am concerned." For *in me, in te*, may both come under the meaning "in the case of," cf. Verg. *Aen.* II. 541, *Talis in hoste fuit Priamo*; *Ecl.* VII. 83. The commentators appear first to create a difficulty by drawing a distinction between the use of *in* in these two passages, and then trouble themselves with unnecessary attempts at reconciliation. Bentley alters *in me claudier* to *intercludier*, and in *Eun.* for *nunc ubi...in te claudier* reads *num tibi...intercludier*, without any authority.

46 *censes*] parenthetical "think you?"

47 *adeo*] used with personal pronouns (cf. Verg. *Ecl.* IV. 11 : *G.* I. 24) to direct attention in a transition, and often best express-

ACTUS III. SCENA IV.

DAVUS. SIMO. CHREMES.

DA. AD te ibam. SI. Quidnam est?

DA. Cur uxor non adcersitur? Iam advesperascit. SI. Audin' tu illum?

Ego dudum non nihil veritus sum, Dave, abs te, ne faceres idem,

quod volgus servorum solet, dolis ut me deliberes:

propterea quod amat filius. DA. Egon' istuc iacerem? SI.

Credidi:

5

idque adeo metuens vos celavi, quod nunc dicam. DA.

Quid? SI. Scies:

nam propemodum habeo fidem. DA. Tandem cognosti qui siem?

ed by emphasis in pronunciation, "You too," &c. From its first sense of "insomuch as," "to such an extent," it passes to that of a mere emphatic particle, and so is used especially with numbers, something like our "full twenty" and the like. Occasionally it has nearly the force of *immo*: e.g. *adolescens tuus atque adeo noster*, cf. Cic. *Cat.* I. 2, *hostem intra moenia atque adeo in senatu videmus* = "I had almost said."

Sc. IV.] Davus, coming to press the marriage with Philumena (as agreed Act II. Sc. 3), is alarmed at hearing that Chremes has consented to it.

Metre: 1 (with sc. 3. 48), iambic tetram. catal.; 2—25, 27, iamb. tetram.; 26, iamb. dimeter.

2] Bentley omits *tu illum* metri gratia: but the v. is a regular iambic tetrameter, the last syllable being hypermetric and elided before *Ego*. Examples of this are found in Terence (*And.* IV. 1. 9; *Eun.* IV. 1. 11; *Phorm.* II. 1. 63; *Ad.* II. 2. 9).

Cicero preserves a passage of Pacuvius (*Tusc.* III. 26) in which it occurs: Ennius does not use it. Lucretius only once (v. 849, cf. Lachmann, ad l. 118): Vergil, Horace, Catullus occasionally. The theory of hypermetric verses must be that the lines are scanned continuously as one system; and whoever introduced the practice in Lat. must have done so from a misapprehension of the Greek metres, only one class of which (the anapaestic) admits such a system. It is unknown in Homer, and *οὐκ οἶδ'* at the end of a verse of Callimachus is the only known instance in Greek hexameters. The Greek tragedians do employ it (though not "in finitis locis," as Wagner, *Georg.* II. 69).

3 abs te] cf. supra, I. 1. 78.

7] tibi which some editions read after *habeo* may possibly be a gloss, and as such is omitted by Bentley metri gratia: it certainly "nocet metro."

- SI. Non fuerant nuptiae futurae. DA. Quid? non? SI. Sed
 4. 433 ea gratia
 simulavi, vos ut pertemptarem, DA. Quid ais? SI. Sic res
 est. DA. Vide!
 numquam istuc quivi ego intellegere. Vah, consilium cal-
 lidum. (590) 10
 SI. Hoc audi. Ut hinc te introire iussi, opportune hic fit
 mi obviam, DA. Hem,
 numnam periimus? SI. Narro huic, quae tu dudum narrasti
 mihi.
 DA. Quidnam audio? SI. Gnatam ut det oro, vixque id
 exoro. DA. Occidi.
 SI. Hem, quid dixti? DA. Optume inquam factum. SI.
 Nunc per hunc nullast mora.
 CH. Domum modo ibo: ut apparentur, dicam: atque huc
 renuntio. 15
 SI. Nunc te oro, Dave, quoniam solus mi effecisti has
 nuptias—
 DA. Ego vero solus. SI. corrigere mihi gnatum porro enitere.
 DA. Faciam hercle sedulo. SI. Potes nunc, dum animus
 irritatus est.
 DA. Quiescas. SI. Age igitur, ubi nunc est ipse? DA.
 Mirum, ni domi est.

12 **peritimus**] “Are not we undone?” Davus begins to think he gave bad advice to Pamphilus, that he should consent to his father’s proposal.

13 **audio**] Donatus mentions a reading *audiam* (fut.), quoting in support of it the expr. in Menander *τι ποτ’ ἀκούσω*; Bentley adopts it as better suited to the sense: Davus wonders what he is going to hear.

14 **Optume**] Simo partly overhears *occidi*, v. 13, Davus turns it aside as if he had said “*optume*,” “Undone”...“Well done” might

keep up the effect in translation.

15 **modo**] seems to indicate that it is now time to go home, that there is nothing else to be done (from the orig. *restrictive* sense of the word): it can only be expressed in translation by emphasis “*now* I will go home.”

17 **enitere**] “try hard.” *enitor* = to force one’s way out, and so of striving upwards.

Ego vero solus] “Yes, I alone indeed.” Davus had pressed Pamphilus against his wish, Act II. Sc. 3.

SI. Ibo ad eum: atque eadem haec tibi quae dixi, dicam
 itidem illi. DA. Nullus sum. (600) 20

Quid causae est, quin hinc in pistrinum recta proficiscar
 via?

Nihil est preci loci relictum; iam perturbavi omnia:
 herum fefelli: in nuptias conieci herilem filium;
 feci hodie ut fierent, insperante hoc, atque invito Pamphilo.
 Hem, astutias: quod si quiessem, nihil evenisset mali. 25
 Sed eccum ipsum video: occidi.

Utinam mihi esset aliquid hic, quo nunc me praecipitem
 darem.

ACTUS III. SCENA V.

PAMPHILUS. DAVUS.

PA. Ubi illic est scelus qui me perdidit? DA. Perii. PA.
 Atque hoc confiteor mihi

iure obtigisse; quandoquidem tam iners, tam nulli consili
 sum. Servon' fortunas meas me commisisse futili? (610)
 Ego pretium ob stultitiam fero: sed inultum id numquam a
 me auferet.

23 **in nuptias conieci**] as though
 into chains, cf. II. 3. 12 supra.

25 **astutias**] "So much for
 tricks!" accusativus exclamantis, cf.
 supra, I. 5. 10.

Sc. v.] Pamphilus, informed by
 Simo of Chremes' consent to this
 marriage, comes to wreak vengeance
 upon Davus, who appeases him by
 undertaking to find a way out of the
 mess.

Metre: 1—14, iambic tetram.; 15
 —18, troch. tetram. catal.

1] The scansion of this v. is
 difficult: *illic est* is pronounced as
 one syllable, *illest*, and *scelus* as
 monosyllable. Bentley makes great
 havoc, reading *Ubi illic est? scelus*,

*qui me hodie: perii: atque hoc confi-
 teor Iure.....*

2 **nulli**] archaic gen. of *nullus*.
 Plautus has *nullae* for fem. gen.
 and dat.

3 **futilli**] (*fundo, futis*) lit. "that
 easily pours out." *Vas futile*, a
 vessel used at sacred rites, because
 of its narrow bottom and wide top
 spilt the water if set down, and
 therefore had to be held by the at-
 tendants (Donatus), hence "leaky"
 of people who cannot keep a secret
 (cf. *Eun.* I. 2, 23—25), as we say
 "a sieve." Here = "worthless."
 Cf. Verg. *Aen.* XI. 239 (in XII.
 740, *f. glacies*, "brittle").

4 **inultum**] "Unpunished." So

DA. Posthac incolumem sat scio fore me, nunc si devito
hoc malum. 5

PA. Nam quid ego nunc dicam patri? Negabon' velle me,
modo

qui sum pollicitus ducere? Qua fiducia id facere audeam?
Nec, quid me nunc faciam, scio. DA. Nec quid me, atque
id ego sedulo.

Dicam aliquid iam inventurum, ut huic malo aliquam pro-
ducam moram.

PA. Oh. DA. Visus sum. PA. Ehodum, bone vir, quid
ais? Viden' me consiliis tuis 10

miserum inpeditum esse? DA. At iam expediam. PA. Ex-
pedies? DA. Certe, Pamphile.

PA. Nempe ut modo. DA. Immo melius spero. PA. Oh
tibi ego ut credam, furcifer?

Tu rem inpeditam et perditam restituas? Hem quo fretus
sim, (620)

qui me hodie ex tranquillissima re coniecisti in nuptias.

At non dixi esse hoc futurum? DA. Dixti. PA. Quid
meritus? DA. Crucem. 15

Sed sine paululum ad me redeam: iam aliquid dispiciam.

PA. Hei mihi,

Cic. *Div. in Verr.* 16, ut *ceterorum iniuriae sint impunitae et inultae*. Of the person, *Hor. Sat.* II. 3. 189; *Od.* III. 1. 140.

5 *si devito*] the indic. expresses confidence that he can avoid it.

7] Lachmann (*ad Lucr.* II. 719) emends *neque qua fiducia id audeam*. But why alter *fiducia* to *audacia* (as Wagner) against all authority, to suit *Eun.* v. 4. 36?

8 *me*] ablative "as regards myself," more usual with prep. *de me*.

9 *moram*] is not cognate acc. with *producam*; we might have *prod. hoc malum aliquam moram*,

as in II. 1. 29, *aliquot dies profer* (nuptias), when *moram* would be acc. of duration of time. The constr. is more like II. 1. 18, but easier to explain (v. note to loc.): I will spin out some delay for this evil (i.e. to obstruct it: a sort of *dativus incommodi*).

12 *Nempe*, &c.] "Yes indeed, as you did just now." DA. "No, better I hope."

15 *esse hoc*] So Bentley (on auth. of some MSS.), for *hoc esse*, by which reading a dactyl stands for a trochee, which is inadmissible in the 3rd foot.

quum non habeo spatium, ut de te sumam supplicium, ut
volo :

namque hoc tempus, praecavere mihi me, haud te ulcisci,
sinit.

ACTUS IV. SCENA I.

CHARINUS. PAMPHILUS. DAVUS.

CH. Hocceine credibile, aut memorabile ;
 tanta vecordia innata cuiquam ut siet,
 ut malis gaudeant, atque ex incommodis
 alterius sua ut comparent commoda? Ah
 idne est verum? Immo id est genus hominum pessimum,
 in (630) 5

denegando modo quis pudor paulum adest:

post ubi tempus promissa iam perfici,

tum coacti necessario se aperiunt:

et timent: et tamen res premit denegare:

ibi tum eorum inpudentissima oratio est: 10

quis tu es? quis mihi es? cur meam tibi? heus, *Wieder*

Act. iv. Sc. i.] Charinus accuses Pamphilus of ingratitude: but being at last convinced by him of the real case, turns upon Davus, who allows himself wrong, but promises to set things right.

Metre: 1—13, cretic with admixture of dactyls; 14—16, 19—25, trochaic tetrameter; 17, 18, 26—30, 39, 40, 58, 59, iambic tetrameter; 31—38, 41—57, iambic trimeter.

5 verum] "fair," "right." So
Hor. *Epp.* I. 7, sub fin., *Sat.* II. 3.
312. Verg. *Aen.* XII. 694.

6, &c.] Those upon whom (*quis* = *quibus*) shame acts just so far as to prevent their refusing a request, but no further to the fulfilment of their engagement: when the time

comes they feel no shame in altogether repudiating it. Cf. Plautus, *Epid.* II. I. I, *Plerique omnes homines, quos quum nihil refert pudet, ubi pudendum est. Ibi deseret eos pudor, quum usus est ut pudeat*: Livy, XXXIX. 4, *Nae simul pudere, quod non oportet, coeperit; quod oportet, non pudebit.*

9 **premit]** is accepted by Bentley from Faernus instead of the reading *cogit*.

II *quis mihi es*] "Who, may I ask, are you?" cf. Hor. *Quid mihi Celsus agit?* Donatus's interp. "What are you to me?" i. e. what relation? agrees with the next verse, *proximus sum egomet mihi*.

proximus sum egomet mihi. Attamen ubi fides
si roges, nihil pudet; hic ubi opus
non verentur: illic ubi nil opus, ibi verentur.

Sed quid agam? adeamne ad eum, et cum eo iniuriam hanc
expostulem? (640) 15
ingeram mala multa? Atque aliquis dicat, nihil promo-
veris.

Multum: molestus certe ei fuero; atque animo morem
gessero.

PA. Charine, et me et te imprudens, nisi quid di respici-
unt, perdidisti.

CH. Itane imprudens? Tandem inventast causam. Solvistis
fidem.

PA. Quid tandem? CH. Etiam nunc me ducere istis dic-
tis postulas? 20

PA. Quid istuc est? CH. Postquam me amare dixi, com-
placitast tibi.

Heu me miserum, qui tuum animum ex animo spectavi meo.

PA. Falsus es. CH. Nonne tibi satis esse hoc visum soli-
dumst gaudium,

nisi me lactasses amantem, et falsa spe produceres?

cur meam tibi] sc. *rem* habes? i.e. meddle in my concerns. Cf. the exp. *tuas res tibi habe*, "keep to yourself," as a formula of divorce.

18 **respiciunt]** of regard from a superior to an inferior, cf. Juv. III. 185, *ut te respiciat clauso Veiento labello*. Hor. Od. I. 2. 35; Verg. *Ecl.* I. 28.

19 **Itane]** ironical, and so implying disbelief, cf. *Ad* I. 5. 8. *Solvisti fidem*, ironical, "you have kept your word."

20 **ducere]** cf. *Phorm.* III. 2. 15.

23 **Falsus]** in its original participial sense, "You are mistaken, deceive yourself." Cf. *Eun.* II. 2. 43; Plaut. *Men.* v. 2, "*Id quam facile sit mihi, haud sum falsus.*"

solidum] "plenum, idoneum, integrum," Don. Cf. *Eun.* v. 3. 2, *s. beneficium*, "a real," "substantial" kindness. Orig. = all of one piece (? Gk. ὅλος, as *Festus*), "*mensa solida quatuor pedum*," Pliny: "whole," hence "firm," "hard;" and then "substantial," "perfect," see Forcellini.

24 **lactasses]** "wheedle" (cf. v. 4. 9), generally explained as transf. from *lacto* (*lac*), to feed with milk: Forc. (s.v. *lacto*) derives from *lacio* (cf. *iacio*, *iacto*, &c.) = "deceive," and referred by *Festus* to a subst. *lax* = "*fraus*." In *Lucr.* IV. 1207 (the only passage quoted by Forc. s.v. *lacio*), "*lacere in fraudem*," ib. 1146, *lacimur*, are

Habeas. PA. Habeam? ah nescis quantis in malis verser miser ; 25 (650)

quantasque hic suis consiliis mihi confecit sollicitudines
meus carnufex—CH. Quid istuc tam mirumst, de te si exemplum capit?

PA. Haud istuc dicas, si cognoris vel me vel amorem meum.

CH. Scio : cum patre altercasti dudum : et is nunc propterea tibi

suscenset : nec te quivit hodie cogere, illam ut duceres. 30

PA. Immo etiam, quo tu minus scis aerumnas meas,

haec nuptiae non adparabantur mihi :

nec postulabat nunc quisquam uxorem dare.

CH. Scio : tu coactus tua voluntate es. PA. Mane :

nondum scis. CH. Scio equidem illam ducturum esse te. 35

PA. Cur me enicas? Hoc audi. Numquam destitit (661)

instare, ut dicerem me esse ducturum patri :

suadere, orare, usque adeo, donec perpulit.

readings of Lambinus for *iacere* and *iacimus*, and according to Munro (IV. 1207, notes I), without cause; and in v. 1068 M. prefers *iactant* (the passage quoted by Forc. s.v. "*lacto*" in support of connection with *lacio*). On the other hand cf. *delecto*, *deliciae*.

25 *Habeas*] "Quando concedimus mala importuneulantibus." Don. "I wish you joy of it."

26 *confecit*] Parry compares this change from subj. *verser* with I. 5. 37, *credidit ... habuerim*, but that passage (if rightly explained in my note *ad loc.*) cannot well be classed with this, if we have here ind. and subj. in two exactly parallel clauses. On such an assumption I see no really conclusive solution of the difficulty. I should rather suppose (as in I. 5. 37), that the clauses are *not* really parallel and similar in construction, but that the dependent interrogation ends at *miser*;

where we may suppose Pamphilus to pause a moment, and then starting a-fresh, "And as to the anxiety which, &c.," he is interrupted at the word *carnufex* by Charinus, whose words take up that epithet and virtually apply it to Pamphilus—"Rascal!" no wonder, if he takes you for his model." Pamphilus then (v. 27) deprecates this uncomplimentary inference, and never finishes the sentence begun v. 25.

31 *quo minus scis*] "In so far as you know too little," &c., i.e. "So little do you know"—cf. such expressions as *tu quâ tu es virtute*, *hoc facis*. Of course it must not be confounded with *quominus*, c. subj. to denote a negative purpose.

37 *esse*] so far as the metre is concerned, appears superfluous; but *dicerem* might be pronounced *dissyll.* as *fores*, &c. l, m, n, r between two vowels often admit synizesis.

CH. Quis homo istuc? PA. Davos... CH. Davos? PA. inter-
turbat. CH. Quamobrem? PA. Nescio:

nisi mihi deos satis scio fuisse iratos, qui auscultaverim. 40

CH. Factum hoc est, Dave? DA. Factum. CH. Hem,
quid ais, scelus?

At tibi di dignum factis exitium duint.

Eho, dic mihi, si omnes hunc coniectum in nuptias
inimici vellent, quod, ni hoc consilium, darent?

DA. Deceptus sum, at non defetigatus. CH. Scio. (670) 45

DA. Hac non successit, alia adgrediemur via.

Nisi id putas, quia primo processit parum,
non posse iam ad salutem converti hoc malum.

PA. Immo etiam: nam satis credo, si advigilaveris,
ex unis geminas mihi conficies nuptias. 50

DA. Ego, Pamphile, hoc tibi pro servitio debeo,
conari manibus, pedibus, noctesque et dies:

capitis periculum adire, dum prosim tibi:

tuumst, si quid praeter spem evenit, mi ignoscere.

Parum succedit, quod ago: at facio sedulo. (680) 55

Vel melius tute reperi, me missum face.

PA. Cupio: restitue, in quem me accepisti locum.

40 nisi] more usually *nisi quod*,
“Only, I am sure.” Cf. *Heaut.* v.
2. 6.

deos iratos] insinuates madness,
for “quem deus vult perdere, prius
dementat.” Cf. *Phorm.* I. 2. 24.

42 At] frequent in execrations or
prayers. Cf. Verg. *Aen.* II. 535;
Eun. II. I. 41; *Hec.* I. 2. 59; Hor.
Epod. 5. 1; Cic. *Verr.* III. 46, *At*
per deos immortales quid est quod de
hoc dici possit.

45 Scio] ironical (as vv. 28, 33
supra), refers to *defetigatus*—“Oh,
not at all!”

47 putas] of a wrong or im-
aginary thought.

51 pro servitio] “As your slave.”

servitium does not = *servus*: for
when used personally it is (like
remigium) collective; but “In
virtue of my place as your slave,”
(cf. *pro dignitate*, &c.) is the mean-
ing.

56 missum face] “Dismiss me.”
Cf. *Phorm.* v. 7. 53; *Eun.* I. 2. 10.
Also in prose, “*missam facere le-*
gionem.” Caesar.

57 restitue, &c.] “Restore me
to the position in which you found
me;” Greek attraction for *restitu-*
in locum quo me accepisti. Another
reading *restitu quem a me accepisti*
locum (Bentley) is not so well sup-
ported, and makes less sense.

Da. Faciam. PA. At iam hoc opus est. DA. Hem, st!
 mane: concrepuit a Glycerio ostium.
 PA. Nihil ad te. DA. Quaero. PA. Hem, nuncne demum?
 DA. At iam hoc tibi inventum dabo.

ACTUS IV. SCENA II.

MYSIS. PAMPHILUS. CHARINUS. DAVUS.

MY. Iam ubiubi erit, inventum tibi curabo, et mecum adductum

tuum Pamphilum: tu modo, anime mi, noli te macerare.

PA. Mysis. MY. Quis est? Ehem Pamphile, opportune te mihi offers. PA. Quid est?

MY. Orare iussit, si se ames, hera, iam ut ad se venias: videre ait te cupere. PA. Vah, perii: hoc malum integercit. 5

Siccine me atque illam opera tua nunc miseros sollicitari?
 Nam idcirco adcersor, nuptias quod mi adparari sensit. (691)

58 **concrepuit**] i. e. struck from within as a warning that some one is coming out. Greek *ψοφεῖν τὴν θύραν* (*strepere*) as opposed to *κόπτειν* (*pulsare*), to knock from without. Schol. on Aristophanes, *Nub.* 132.

59 **inventum dabo**] a favourite periphrasis in comic writers (cf. *Eun.* III. 2. 25; *Phor.* IV. 7. 81), also found in Vergil (*Aen.* I. 63, IX. 323, XII. 437). It has the force of a *futurum exactum*. With simple acc. it often gives the notion of exhibiting prominently, bringing about a result, &c. Cf. Greek phrase *ἀνυπόστας ἔχω*, where the verb is accurately defined by the use of an auxiliary. This is almost

the only example in Latin of an auxiliary other than *sum*; though *habeo* with past part. (*expertum habeo*, &c.) perhaps contains an anticipation of the later Latin use as an auxiliary verb, whence the French "avoir."

SC. II.] Mysis appears, and relating Glycerium's distress, persuades Pamphilus to repeat his vows of attachment to her. Davus hits upon a scheme for setting things right, putting Charinus contemptuously on one side, and arranges preliminaries with Mysis.

Metre: iambic tetrameter catalectic.

6 **Siccine sollicitari**] v. note I. 5. 10.

CH. Quibus quidem quam facile potuerat quiesci, si hic quiesset.

DA. Age, si hic non insanit satis sua sponte, instiga. MY.
Atque edepol.

ea res est: proptereaue nunc misera in moerore est. PA.
Mysis, 10

per omnes tibi adiuro deos, numquam eam me deserturum;
non, si capiundos mihi sciam esse inimicos omnes homines.
Hanc mi expetivi, contigit: conveniunt mores: valeant,
qui inter nos discidium volunt: hanc, nisi mors, mi adimet
remo.

CH. Resipisco. PA. Non Apollinis magis verum, atque hoc,
responsum est. 15

Si poterit fieri, ut ne pater per me stetisse credat, (700)

8 *Quibus*] i.e. *nuptiis, quiesci*, impersonal. Forc. quotes no other passage for this use. Translate, "And how easily might you have been safe from this marriage (lit. in regard to this marriage), if Davus here had kept quiet.

potuerat...quiesset] Note this use of the auxiliary verbs in conditional sentences. The performance of the action, not the power or lawfulness, &c., is conditional. The auxiliary is therefore put in the indicative mood, while the apodosis qualifies the verb of action. Cf. Juv. x. "*Antoni gladios potuit contemnere si sic omnia dixisset.*" Sall. Jug. "*Si victoria, praeda, laus...dubia essent, tamen omnes bonos reipublicae subvenire decebat.*"

13 *valeant*] "Away with those who..."

15 *Resipisco*] Charinus takes heart again on hearing Pamphilus speak so strongly of his attachment to Glycerium. In some editions the word is less appropriately assigned to Mysis.

magis atque] This use of *atque* and *ac* after comparatives and such

words as *aeque, juxta*, &c., may be illustrated by that of *et* where *quum* would be expected, as after *vix ea fatus erat*, and similar expressions in Vergil, *Aen.* II. 692 (where see Conington's note), III. 8, &c.; and both referred to an early usage of language which before elaborate grammatical structure and subordination of sentences expressed comparison and relation by simple *juxta-position*. Thus e.g. in Greek the relative use of the demonstrative pronoun *ὅς* is a further development, not yet complete in the Greek of Homer: while in our own language the uncultivated idiom of provincials gives us, "That man, he did it," for the more correct "That is the man who did it"—preferring, in other words, the "co-ordinate" to "subordinate" sentences. Such remnants of unartificial style find naturally a place in the colloquial language of the comic writers. Cf. supra, III. 3. 13; *Eun.* I. 2. 2; Cat. 61. 176, "*Illi non minus ac tibi Pectore uritur intimo Flamma.*"

16 *ut ne*] cf. I. I. 34, note.

quo minus hae fierent nuptiae, volo. Sed si id non poterit, id faciam, in proclivi quod est, per me stetisse ut credat.

Quis videor? CH. Miser aequae, atque ego. DA. Consilium quaero. CH. Fortis!

PA. Scio, quid conere. DA. Hoc ego tibi profecto effectum reddam. 20

PA. Iam hoc opus est. DA. Quin iam habeo. CH. Quid est? DA. Huic, non tibi habeo, ne erres.

CH. Sat habeo. PA. Quid facies? Cedo. DA. Dies mi hic ut satis sit vereor

ad agendum: ne vacuum esse me nunc ad narrandum credas:

proinde hinc vos amolimini: nam mi impedimento estis.

PA. Ego hanc visam. DA. Quid tu? quo hinc te agis?

CH. Verum vis dicam? DA. Immo etiam 25 narrationis incipit mi initium. CH. Quid me fiet? (710)

DA. Eho tu impudens, non satis habes, quod tibi dieculam addo,

18 in proclivi] i. e. "easy." Cf. Sall. Or. ad Caes. ch. 8, fin. *cuius si dolum caveris alia omnia in proclivi erunt*. Plaut. Capt. II. 2. 86. *Tum hoc quidem tibi in proclivi quam nubes est quando pluit*: the original meaning with implied sense of easiness. Gellius (X. 24) says that *proclivi* and *proclive* were used indifferently by the ancients. So Lucr. II. 455, *procursus item proclive volubilis exstat*.

20 Scio quid conere] These words have caused difficulty, but the meaning seems clear. Pamphilus says ironically, "I know what you are trying"—implying, "I don't think you will succeed." So Donatus, "Si Pamphili est persona, cum *εἰσὼν* dicitur; si Charini, simplex laudatio est." Bentley's correction *si quid conere* (i. e. "very good, if only you try hard"), and Parry's

ingenious suggestion, *scin' quid conere* (a literal translation of Greek *οἶσθ' ὃ δρᾶσθον*, "mind what you are about"), are not required.

21 ne erres] "Make no error" is a slang expression of our own day.

23 amolimini] "Take yourselves out of my way." The word implies something heavy and troublesome to move (Tac. Ann. I. 50, *amoliri obstantia silvarum*; cf. Hist. I. 13, *amoliri uxorem*), and is intended to be contemptuous. Davus now that he has got his head, assumes the tone of a superior towards those who want his help.

27 dieculam] "respite;" occurs, besides this passage, once in Cicero (Att. V. 20, s. fin.), and once in Plautus (Pseud. I. v. 88), in the same sense.

quantum huic promoveo nuptias? CH. Dave, at tamen...

DA. Quid ergo?

CH. ut ducam. DA. Ridiculum. CH. Huc face ad me ut venias, si quid poteris.

DA. Quid veniam? Nil habeo. CH. At tamen si quid.

DA. Age, veniam. CH. Si quid; 30

domi ero. DA. Tu, Mysis, dum exeo, parumper opperire hic.

MY. Quapropter? DA. Ita facto 'st opus. MY. Matura.

DA. Iam inquam hic adero.

ACTUS IV. SCENA III.

MYSIS. DAVUS.

MY. Nihilne esse proprium cuiquam? Di, vostram fidem: summum bonum esse herae putavi hunc Pamphilum, amicum, amatorem, virum, in quovis loco

paratum: verum ex eo nunc misera quem capit (720)

laborem? Facile hic plus mali est, quam illic boni.

Sed Davos exit. Mi homo, quid istuc obsecrost? 6

Quo portas puerum? DA. Mysis, nunc opus est tua mihi ad hanc rem exprompta memoria atque astutia.

32 *facto'st opus*] see note to III. 2. 10.

Sc. III.] Mysis soliliquises on her mistress' troubles. Enter Davus, with a child which he directs her to place at Chremes' door: but on the sudden appearance of Chremes, runs off, leaving Mysis in great perplexity.

Metre: iambic trimeter.

1 *nihilne esse?...fidem*] See note to I. 5. 10. *proprium*, "lasting," Greek *βεβαίος*, as in Eur. *Frag.* *βεβαία δ' οὐδέλς θνητὸς εὐτυχεῖ γέγως.*

5 *laborem*] So Bentley on auth. of Faernus: i.e. "distress" as often in Vergil and others: others *dolorem*. *Facile* = "clearly." Donatus quotes *facile princeps* from Cicero. *hic* refers to the immediately foregoing *verum* — *laborem*: illic to v. 2, *summum bonum*, &c.

8 *memoria*] Donatus and others: *malitia*, Bentley after Faernus. *exprompta* = in medium prolata, now you must display all the attention you can (to remember what I say).

MY. Quidnam incepturus? DA. Accipe a me hunc ocius,
 atque ante nostram ianuam adpone. MY. Obsecro, 10
humine? DA. Ex ara hinc sume verbenas tibi,
 atque eas substerne. MY. Quamobrem id tute non facis?
 DA. Quia si forte opus sit ad herum iurandum mihi,
 non adposuisse, ut liquido possim. MY. Intellego: (730)
 nova nunc religio in te istaec incessit, cedo? 15
 DA. Move ocius te, ut, quid agam porro, intellegas.
 Pro Iupiter! MY. Quid est? DA. Sponsae pater inter-
 venit.

Repudio, quod consilium primum intenderam.

MY. Nescio, quid narres. DA. Ego quoque hinc ab dextera
 venire me adsimulabo: tu, ut subservias 20
 orationi, utcumque opus sit, verbis vide.

MY. Ego quid agas nihil intellego: sed, si quid est,
 quod mea opera opus sit vobis, aut tu plus vides,
 manebo, ne quod vestrum remorer commodum. (740)

11 *ara*] Two altars stood on the stage: on the right, sacred to Apollo (in comedy) and Bacchus (in tragedy); on the left, to the presiding deity of the games—here Cybele. Or there may be allusion to the altar of Apollo, which stood before Greek houses: cf. Arist. *Vesp.* 875, γείτρων Ἀγνιδὺ τοῦ μού προθύρου. *verbenas*, all sacred leaves, laurel, olive or myrtle; so Servius on *Aen.* XII. 120, quoting this passage and comparing the line of Menander which gives *μυρρίνας*. On the derivation of the word Donatus, “*verbenae quasi herbenae, redimicula sunt ararum*.” Acron on Hor. *Od.* IV. 11. 7, compares the change *Henetos* (“*Everoi*, Hdt.) to *Uenetos*, ἑσπερος, *vesperus*.

13 *iurandum*] seems to = *ius iurandum*, as in Plaut. *Cist.* II. 1. 26. *opus* is the predicate, “if an oath to my master is a necessity for me,” cf. on I. 4. 37. Bentley alters to *iurato*: the construction is then

like *opus facto*, III. 2. 10.

14 *liquido*] “with a clear conscience:” Cic. *Fam.* II. *alia sunt quae liquido negare soleo* (“frankly”): *Verr.* V. sq. *manifesta res est cum nemo esset quin hoc se audisse liquido diceret*.

15] As our text stands *cedo* = “tell me.” Weise and others punctuate *incessit. Cedo*; i.e. “give me (the child),” cf. *Hec.* IV. 4. 86: and Donatus’ comment, “*Cedo, porrigentis est manum*,” points to this.

18 *Repudio*] I reject (probably *retro pudio*), “push back with the foot,” cf. *tripudium*.

intenderam] According to some a metaphor for spreading nets, “the plan I had first set”; or perhaps from aiming with a bow (as Verg. *Aen.* IX. 590, *nervo intendisse sagittam*).

consilium] probably his first intention to go and tell Simo of the discovery of the child.

ACTUS IV. · SCENA IV.

CHREMES. MYSIS. DAVUS.

CH. Revertor, postquam, quae opus fuere ad nuptias

Gnatae, paravi, ut iubeam accersi. Sed quid hoc?

Puer herclest: Mulier, tun' adposuisti hunc? MY. Ubi est?

CH. Non mihi respondes? MY. Nusquam est. Vae miserae
mihi,

reliquit me homo, atque abiit. DA. Di vostram fidem, 5

quid turbae apud forum est! quid illic hominum litigant!

Tum annona carast.—Quid dicam aliud, nescio.

MY. Cur tu obsecro hic me solam? DA. Quae haec est
fabula?

Eho Mysis, puer hic unde est? quisve huc attulit?

MY. Satin sanu's, qui me id rogites? DA. Quem igitur
rogem, (750) 10

Sc. IV.] Chremes begins to question Mysis about the child, when Davus bursts in with scraps of gossip from the forum, pretending not to see Chremes, and then questions Mysis about the child to draw from her what Chremes may overhear. Mysis does not take up her cue as he wishes; and the skill with which he elicits the desired answers from the unintelligent and reluctant serving woman is the main point. Metre: iambic trimeter.

6 **quid...litigant**] "what a crowd of men are going to law there!" *litigant* agrees *κατὰ σύνεσιν* with the notion of multitude in the phrase *quid hominum*, cf. *Ad. IV. 4. 26*; but generally grammatical ideas prevail over logical, e.g. *at o deorum quicquid in coelo regit*, *Hor. Epod. 5. 1*. Donatus mentions another reading, *litigat*.

7 **annona carast**] "provisions are dear." *annona* (*annus*, cf. Greek

ἐπὶ ἐταῖρος) = provisions sufficient for a year's consumption: then "price of provisions," *a. vilis, cara, laxa, varia, gravis*, &c. It is also used absolutely in sense both of *abundance* and *deficiency* (*Plaut. Trin. II. 4. 83, Cena hac annona est sine sacris hereditas*), cf. its use in *Hor. Epp. I. 12. 24; Juv. IX. 100*.

Quid dicam nescio] an aside to the spectators.

10 **Satin sanu's, &c.**] "Are you in your senses to ask me that?" A relative clause when it denotes the reason of the leading proposition, or the attendant circumstances under which an action takes place, is put in the subj. mood, cf. *Eun. IV. 7. 32, iamdudum ego erro qui tam multa verba faciam*: and strengthened by *utpote praesertim*. Also when the relative clause states the circumstances notwithstanding which an action takes place: *qui* then = "although."

qui hic neminem alium videam? CH. Miror, unde sit.

DA. Dictura es quod rogo? MY. Au. DA. Concede ad dexteram.

MY. Deliras: non tute ipse? DA. Verbum si mihi unum, praeterquam quod te rogo, faxis cave.

MY. Male dicis? DA. Unde est, dic clare. MY. A nobis.

DA. Attatae!

15

Mirum vero, inpudenter mulier si facit

meretrix. CH. Ab Andria est haec, quantum intellego.

DA. Adeon videmur vobis esse idonei,

in quibus sic inludatis? CH. Veni in tempore.

DA. Propera adeo puerum tollere hinc ab ianua: (760) 20 mane: cave quoquam ex istoc excessis loco. = *expressive*

MY. Di te eradicent: ita me miseram territas.

DA. Tibi ego dico, annon? MY. Quid vis? DA. At etiam rogas?

12 Concede ad dexteram] an "aside."

13 non tute ipse] sc. *dedisti puerum*. Mysis left in perplexity at the end of the last scene does not yet take her cue from Davus, till reminded by an "aside," *verbum si faxis...cave*. Bentley omits *si*, and connects *cave* with *faxis*: Weise reads *sis* (=si vis, cf. *Eun.* IV. 7. 29): both unnecessarily assuming that *cave si faxis* must be taken together as = *cave faxis* or *cave ne faxis*, the usual phrases. *Si faxis* is the protasis of a conditional sentence, *cave* the apodosis. "If you say one word more than I ask you, look out."

15 Male dicis?] Do you threaten me? Bentley alters to *Quin dicis undest dare?* on which see note to II. 2. 9.

17 meretrix] is placed by some editors in v. 16, and *ancilla* read after *est*: but this is an evident gloss, and is rejected as such by

Bentley and most modern editors. Weise and others retain *ancilla*, omitting *meretrix*, which is not mentioned by Donatus, though implied in his note, "primo causa impudentia natura est (expressed by the word "mulier"), deinde conditio" (evidently by the word "meretrix"). *mulier meretrix* occurs in Plautus (*Mercator*, IV. 1. 19), Quid, mulier? mulier meretrix: cf. *Homo servus*, *Phorm.* II. 1. 62.

20 adeo] has not here its first meaning to such an extent as above v. 18, but is merely an emphatic particle "ad urgentis vim congruit et moram tolli vult," cf. Greek *σὺλ-λᾶβete...γ' αὐτὸν*, *Soph. Phil.* 1003: as such often used with personal pronouns. *Tuque adeo*, &c. *Verg. Ecl.* IV. cf. *supra*, II. 5. 4.

21 excessis] an old form of subj. pres. like *faxis*, I. 14. *quoquam* "any whither." *manē, cavē*, note the variation of prosody in two words thus side by side.

Cedo, cuium puerum hic adposuisti? dic mihi.

MY. Tu nescis? DA. Mitte id, quod scio: dic, quod rogo.

MY. Vestri. DA. Cuius nostri? MY. Pamphili. DA. Hem,
quid? Pamphili? 26

MY. Eho, annon est? CH. Recto ego semper fugi has
nuptias.

DA. O facinus animadvertendum. MY. Quid clamitas?

DA. Quemne ego hēri vidi ad vos adferri vesperi?

MY. O hominem audacem. DA. Verum. Vidi Cantharam
suffarcinatam. MY. Dis pol habeo gratias, (771) 31
quum in pariundo aliquot adfuerunt liberae.

DA. Nae illa illum haud novit, cuius causa haec incipit.

Chremes, si positum puerum ante aedis viderit,
suam gnatam non dabit? tanto hercle magis dabit. 35

CH. Non hercle faciet. DA. Nunc adeo, ut tu sis sciens,
nisi puerum tollis, iam ego hunc in mediam viam

24 **cuium**] This adjective from the genitive *cuius* is found in Vergil (*Ecl.* III. 1) and in Cicero (*Verr.* III. 54, *cuius res sit, cuium periculum*).

26 **nostri Pamphili**] Davus repeats Mysis' words in a louder tone that Chremes may overhear.

29 **Quemne, &c.**] "What, the boy whom I saw carried to your house yesterday evening?" Cf. *Phorm.* v. 7. 9; Catullus, 64. 180. Davus by the insinuation that the story of birth is false irritates Mysis into saying what he wishes.

30 **Cantharam**] Some of the old commentators imagined a play on "cantharus," with allusion to the Athenian practice of exposing children ἐν χύτραις, whence ἐγχύτριζεν, as *Vesp.* 289, and a reading *cantharus* even occurs, but against MS. evidence and Donatus, who says, Canthara, nomen est anus.

31 **suffarcinatam**] "with a bundle under her dress," cf. Plaut. *Curc.* II. 3. 9, "Qui incedunt suffar-

cinati cum libris cum sportulis:" and so Apuleius, of a person "stuffed" with food, *ego quamquam iam bellule suffarcinatus, exhibitas escas appetebam*.

gratias] Bentley's correction *gratiam* is adopted by modern editors because *agere gratias* but *habere gratiam* is used, cf. however Cic. *Phil.* III. ch. 10, *Gratias et agere et habere debemus*. Mysis says, "Thank Heaven there was more than one free woman present at the birth," i. e. witnesses whose evidence, according to Roman custom, would outweigh that of a slave (aliquot as opposed to one slave). Five *matronae* were required to establish the legitimate birth of a child.

34 **Chremes...non dabit**]. An ironical repetition of Glycerium's thoughts: DA. "She thinks this will stop Chremes giving his daughter to Pamphilus, He'll give her the more readily." Chr. (aside) "No indeed he won't."

provolvam : teque ibidem pervolvam in luto.

MY. Tu pol homo non es sobrius. DA. Fallacia

alia aliam trudit. Iam susurrari audio, (780) 40

civem Atticam esse hanc. CH. Hem. DA. Coactus legibus

eam uxorem ducet. MY. Au, obsecro, an non civis est?

CH. Iocularium in malum insciens paene incidi.

DA. Quis hic loquitur? O Chreme, per tempus advenis.

Ausculat. CH. Audivi iam omnia. DA. Anne tu omnia?

CH. Audivi, inquam, a principio. DA. Audistin' obsecro?

Hem

46

scelera! Hanc iam oportet in cruciatum hinc abripi.

Hic ille est : non te credas Davom ludere.

MY. Me miseram : nihil pol falsi dixi, mi senex.

CH. Novi omnem rem. Est Simo intus? DA. Est. MY.

Ne me attigas,

(790) 50

sceleste! Si pol Glycerio non omnia haec...

DA. Eho inepta, nescis quid sit actum? MY. Qui sciam?

DA. Hic socer est. Alio pacto haud poterat fieri,

ut sciret haec, quae volumus. MY. Hem, praediceres.

DA. Paullum interesse censes, ex animo omnia,

55

ut fert natura, facias, an de industria?

39 **Fallacia...trudit]** aside to the audience. "Proverbium, cui memorem mendacem esse oportere subiacet." Donatus.

43 **malum]** might=the story he has just overheard; "Here's a queer piece of fraud I have stumbled on unawares:" or the marriage of his daughter to Pamphilus, which he has just escaped by hearing all this; cf. *Phormio* I. 2. 84, *iocularum audaciam*.

44] Davus pretends suddenly to be aware of Chremes' presence.

48 **Hic ille est]** "Here's the very man" (Chremes), i.e. of whom he spoke v. 34, Greek ὅδε ἐκεῖνος.

non credas] cf. Verg. *G.* I. 456: II. 315: and note to I. I. 34. It is however possible that these apparent

uses of the direct negative in prohibitions may be otherwise explained by the potential use of the subjunctive mood; so that *non credas*= "You cannot suppose," which has practically the imperative force.

54 **praediceres]** "You should have told me beforehand;" cf. note I. I. III. It is apodosis of a conditional sentence, *si recte faceres, praediceres*. The imperf. is found thus in both clauses of a conditional sent. instead of plup.; cf. Cic. *Phil.* VIII. 4, *Num tu igitur Opimium, si tum esses* (if you had lived at the time) *crudelem putares*. In poetry even pres. subj. is used: cf. Verg. *Aen.* v. 325.

55 **ex animo]** "from the heart." *Eun.* I. 2. 95.

ACTUS IV. SCENA V.

CRITO. MYNIS. DAVUS.

CR. In hac habitasse platea dictumst Chrysidem,
 quae sese inhoneste optavit parere hic divitias
 potius, quam in patria honeste pauper vivere :
 eius morte ea ad me lege redierunt bona. (800)
 Sed quos perconter video. Salvete. MY. Obsecro, 5
 quem video? Estne hic Crito, sobrinus Chrysidis?
 Is est. CR. O Mysis, salve. MY. Salvos sis, Crito.
 CR. Itan' Chrysis? hem. MY. Nos quidem pol miseras
 perdidit.
 CR. Quid vos? quo pacto hic? satin' recte? MY. Nosne?
 Sic
 ut quimus, aiunt, quando, ut volumus, non licet. 10

Sc. v.] Crito, cousin to Chrysis, and of right her heir before Glycerium (falsely passing for her sister) appears; a character somewhat abruptly introduced and without contributing much to the argument: but his appearance serves to recall the fact that Glycerium is *not* the sister of Chrysis, and thus make way for the *καταστροφή*. Metre: iambic trimeter.

2 *optavit*] "chose;" cf. Verg. *Aen.* I. 425, *Pars optare locum tecto*: Livy XLII. 32, *sine sorte se Macedoniam optaturum*.

3. *vivere*] Bentley and most modern editors read *viveret*; thereby avoiding the difficulty of *optavit se pauper vivere*, and producing an exact parallel to Plaut. *Aul.* Prol. 11, *Inopemque optavit potius eum relinquere quam eum thesaurum commonstraret*. But is it necessary to regard the *sese* of v. 2? *Optavit se parere* is the ordinary construction, and the natural parallel to it *op-*

tavit se pauperem vivere; but surely *optavit pauper vivere* is perfectly intelligible, and consistent with the use of *opto*, approaching to that of *volo*. The objection of a sudden change of construction applies equally to the reading *viveret*.

8 *Itan' Chrysis*] sc. *perit*, omitted to avoid *δυσφημία*: so the common euphemisms *fuisse*, *vixisse*, *abiisse ad plures*. Cf. Greek *πλείους μακαρίζται*. Mysis substitutes *perdidit* for the suppressed *perit*.

9 *satin' recte*] sc. *agitis*, a formula of enquiry after friends. Cf. *Eun.* v. 6. 8.

10] An allusion is here traced to a line of Caecilius "Vivas ut possis, quando non quis ut velis," one of the very few reminiscences of anything Roman in Terence. The *Andria* was exhibited on recommendation of Caecilius. A Greek verse *apud Zenobium* is quoted *ῥῶμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ' ὡς δυνάμεθα*.

CR. Quid Glycerium? iam hic suos parentes reperit?

MY. Utinam. CR. An nondum etiam? Haud auspicato huc me adpuli:

nam pol, si id scissem, numquam huc tetulissem pedem:
semper enim dicta est eius haec atque habita est soror:
quae illius fuerunt, possidet: nunc me hospitem (811) 15
lites sequi, quam hic mihi sit facile atque utile,
aliorum exempla commonent: simul arbitror,
iam aliquem esse amicum et defensorem ei: nam fere
grandiuscula iam profectast illinc. Clamitent,
me sycophantam: hereditates persequi, 20
mendicum: tum ipsam despoliare non libet.

MY. O optume hospes, pol Crito antiquum obtines.

CR. Duc me ad eam: quando huc veni, ut videam. MY.
Maxume.

DA. Sequar hos: nolo me in tempore hoc videat senex.

13 *tetulissem*] The reduplicated form is common in Terence and Plautus. Cf. Lucr. VI. 672.

16 *lites sequi*] = "*hereditatem persequi*," (as infra v. 20) Donatus; but rather "To embark in," plunge into a law-suit. Cf. *bellum sequi*, *otium sequi*, "Make a pursuit of." Cf. *Ad.* II. 2. 40; *Phorm.* II. 3. 61. But perhaps it is merely a literal translation of *δικήν διώκειν*.

facile utile] ironical. A stranger, he insinuates, is not likely to get justice here. Cf. *Phorm.* II. 1. 46. Strangers were obliged to have their suits tried at Athens, which was a frequent cause of complaint.

18 *defensorem*] sc. Pamphilum. She would be the defendant, if Crito brought an action to claim the property as next heir.

19 *illinc*] from Andros.

20 *sycophantam*] A term of entirely Greek associations. The *συκοφάνται*, or informers, at Athens

(originally informers against illegal exporters of figs), are the constant objects of Aristophanes' invective.

persequi] i. e. hunt after until I secure it. "Run down the inheritance."

21 *libet*] The reading of Donatus, Bentley, &c., is preferable to *licet*, as more expressive of Crito's generous unwillingness to press his claim against Glycerium.

22 *antiquum obtines*] "You hold fast (*obtinere*, cf. *Ad.* v. 3. 28) the olden manners" (sub. *morem*). Cf. *Hec.* v. 4. 20; Shakespeare, *As You Like It*, II. 3. 56,

"O good old man, how well in thee appears

The constant custom of the antique world,

When service sweat for duty, not for meed!"

Cf. also Plaut. *Capt.* I. 1. 37, *antiquis adolescens moribus*.

24 in *tempore*] cf. I. 1. 77.

ACTUS V. SCENA I.

CHREMES. SIMO.

CH. Satis iam, satis, Simo, spectata erga te amicitia mea:
satis periculi coepi adire: orandi iam finem face. (822)

Dum studeo obsequi tibi, paene inlusi vitam filiae.

SI. Immo enim nunc quum maxume abs te postulo atque
oro, Chreme,

ut beneficium verbis initum dudum, nunc re comprobes. 5

CH. Vide quam iniquus sis prae studio: dum id efficias,
quod cupis,

neque modum benignitatis, neque quid me ores, cogitas:

nam si cogites, remittas iam me onerare iniuriis.

SI. Quibus? CH. Ah rogitas? perpulisti me, ut homini
adulescentulo,

Sc. I.] Chremes, enlightened by what he has just overheard, reproaches Simo with the unworthiness of the match designed for his daughter, and entreats to be let off his part of the agreement. Simo, remembering Davus' suggestion (III. Sc. 2), that a scene of this kind would be got up, maintains that the whole story is untrue.

Metre: trochaic tetrameter catalectic.

3 **inlusi v. fil.]** *Illudo* in active sense but rarely bears this secondary meaning = to fool away, and so "destroy." Cf. Tac. *Ann.* I. 71, *corpus illudere*; Hor. *S.* II. 7. 108, *Illusi pedes*. But more frequent as neut. verb in this sense, cf. Verg. *G.* I. 181; II. 375; Tac. *Hist.* II. 94.

4. **Immo enim]** (cf. *Eun.* II. 3. 64). Simo hardly understands Chremes' general accusation, and "draws in" another suggestion, that Chremes should fulfil his promise

(*enim* πᾶρελκον *est figura*. Don.).

6] Chremes specifies his complaint against Simo.

prae studio] ὑπὸ σπουδῆς. Cf. *Eun.* I. 2. 18; *Heaut.* II. 3. 67. This use of *prae* is similar to that of *pro* in expressing *pro virili parte* (*pro imperio* = imperiously, Livy, II. 56). *Prae* and *pro* are both dative forms connected with *per*, but the causal sense is more conspicuous in *prae*.

8 **remittas onerare]** A construction rarely found (never in Cic. or Caesar), cf. Hor. *Od.* II. 11. 3; Sall. *Jug.* 52. 5, *neque remittet quid ubique hostis ageret explorare*. The infin. is not an "object clause," but is used substantivally, and answers to Greek infin. with article. Latin from its want of the article employs the infinitive as a substantive much less frequently than Greek even in nom. and accus. cases.

in alio occupato amore, abhorrenti ab re uxoria, (830) 10
 filiam darem in seditionem atque in incertas nuptias,
 eius labore atque eius dolore gnato ut medicarer tuo.
 Impetrasti; incepti, dum res tetulit. Nunc non fert: feras.
 Illam hinc civem esse aiunt: puer est natus: hos missos face.
 SI. Per ego te deos oro, ut ne illis animum inducas credere,
 quibus id maxume utilest, illum esse quam deterrimum. 16
 Nuptiarum gratia haec sunt ficta atque incepta omnia.
 Ubi ea causa, quamobrem haec faciunt, erit adempta his,
 desinent.

CH. Erras: cum Davo egomet vidi iurgantem ancillam. SI.
 Scio. CH. At

vero voltu; quum ibi me adesse neuter tum praesenserat. 20
 SI. Credo; et id facturas Davus dudum praedixit mihi. (841)
 Et nescio quid tibi sum oblitus hodie ac volui dicere.

ACTUS V. SCENA II.

DAVUS. CHREMES. SIMO. DROMO.

DA. Animo nunc iam otioso esse impero... CH. Hem Davum tibi.

10 re uxoria]=*uxore*, "Such a thing as a wife." Cf. *res frumentaria* = *frumentum*, Caesar. So *res bellica*, *judiciaria*, &c. Or perhaps = "matrimony."

11 in seditionem, &c.] "For nothing but quarrelling and a shaky marriage tie," *seditio* (*sedire* contrary to *coire*) may = separation, divorce, as *discessio*, *supra* III. 3. 36. Or "quarrels," cf. Cic. *Att.* II. 1. 5, "Ego illam (Clodiam) odi. Ea est enim *seditiosa*, ea cum viro bellum gerit," and Plaut. *Am.* I. 2. 13, "Amphitruo uxori turbas conciet... tum meus pater eam *seditionem* in tranquillum conferet."

incertas] "unsettled," "shaky." Cf. Verg. *Ecl.* v. 5, *incertas Zephyris mutantibus umbras*, i.e. flicker-

ing. Martial, II. 66, *comarum Annulus incerta non bene fixus acu; incertus vultus*, Sall. *Jug.* 106. 2.

12 labor] "distress," "misery." So frequently in Verg. e.g. *G.* I. 150; III. 452.

13 tetulit] cf. *supr.* I. 2. 17 (*Eun.* IV. 1. 7); Cic. *Mur.* 5, *Quod natura fert*; Sall. *Cat.* 21, *Alia omnia, quae bellum atque libido victorum fert.*

15 ut ne] cf. I. 1. 34, note. *Credere* = *ᾠστε πεθεσθαι*. On this construction of infin. in Latin see Madvig, *Gr.* 389.

21 facturas] sc. *eas*.

praedixit] *supra* III. 2. 28.

SC. II.] Before Glycerium's house. Davus comes out full of something he has heard indoors, which (he says

- SI. Unde egreditur? DA. meo praesidio atque hospitis.
 SI. Quid illud mali est?
- DA. Ego commodiorem hominem, adventum, tempus, non vidi. SI. Scelus, quemnam hic laudat? DA. Omnis res est iam in vado. SI. Cesso adloqui?
- DA. Herus est: quid agam? SI. O salve, bone vir. DA. Ehem o Simo, o noster Chreme, 5 omnia adparata iam sunt intus. SI. Curasti probe.
- DA. Ubi voles, accerse. SI. Bene sane: id enimvero hinc nunc abest.
- Etiam tu hoc respondes, quid istic tibi negotist? DA. Mihin'? SI. Ita. (850)
- DA. Mihine? SI. Tibi ergo. DA. Modo introii. SI. Quasi ego, quam dudum, rogem.
- DA. Cum tuo gnato una. SI. Anne est intus Pamphilus? Crucior miser. 10
- Eho, non tu dixti, esse inter eos inimicitias, carnufex?
- to himself) has smoothed everything. Simo and Chremes overhear him: and on being questioned, he tells them that Glycerium is of Athenian birth. Though for once telling the truth, he is not unnaturally supposed to be concocting some fresh story, and is locked up by his angry master.
- Metre: 1—15, 17—18, troch. tetr. catal.; 16, 19—24, iamb. tetr.; 25—30, iamb. trim.
- 2 hospitis] sc. Critonis, v. Act. IV. Sc. 5.
- 3 commodiorem] "more convenient," i.e. Crito, for coming so opportunely with the real account of Glycerium's parentage.
- 4 in vado] in shallow water, i.e. in safety. Plaut. *Rud.* I. 2. 81, *ut in vado'st, iam facile enabit.* Cf. *in portu navigo*, III. 1. 21, *in tranquillo*, Eun. v. 8. 8.
- Cesso adloqui] Note the usual force of *cessare*=to abstain from beginning, not to "cease" from doing what is begun.
- 5 noster] "Most worshipful Chremes." Davus means to be respectful. So as an expression of approbation *En noster!* Eun. I. 2. 74. Donatus thinks "*noster*" signifies that Glycerium has been found to be Chremes' daughter.
- 7 id enimvero hinc nunc abest] "Sure enough that's the one thing we want now (to complete the marriage)", i.e. that Philumena should be summoned. *enimvero*, cf. I. 3. 1, note.
- 8 Etiam respondes?] "And now (*etiam*=*et iam*, cf. Eun. II. 2. 55) do you answer me this?" a polite command like *quin* with indic. (Madvig, *Gr.* § 351. 3). Cf. *Ad.* IV. 2. 11; *Haut.* II. 2. 6.

DA. Sunt. SI. Cur igitur hic est? CH. Quid illum censes?
cum illa litigat.

DA. Immo vero indignum, Chreme, iam facinus faxo ex me
audias.

Nescio quis senex modo venit: ellum, confidens, catus:
quem faciem videas, videtur esse quantivis preti: 15
tristis severitas inest in vultu, atque in verbis fides.

SI. Quidnam adportas? DA. Nil equidem, nisi quod illum
audivi dicere.

SI. Quid ait tandem? DA. Glycerium se scire civem esse
Atticam. SI. Hem, (860)

Dromo, Dromo. DR. Quid est? SI. Dromo. DA. Audi.
SI. Verbum si addideris. Dromo.

DA. Audi obsecro. DR. Quid vis? SI. Sublīmem hunc
intro rape, quantum potes. 20

DR. Quem? SI. Davom. DA. Quamobrem? SI. Quia lubet.
Rape inquam. DA. Quid feci? SI. Rape.

DA. Si quicquam invenies me mentitum, occidito. SI. Nihil
audio.

Ego iam te commotum reddam. DA. Tamenetsi hoc verum
est? SI. Tamen.

12 Quid illum censes] sc. *facere*;
cf. *Ad.* IV. 5. 22.

14 ellum=ecce illum] A collo-
quial abbreviation common in Plaut.;
ecce is thus combined with all parts
of *is iste ille*: *eccum*, *And.* III. 2. 52;
eccos, *Heaut.* II. 3. 15. Cf. Hand,
Turs. II. 343—351.

confidens] in bad sense "impu-
dent:" sc. *Phormio*, I. 2. 73.
Cicero explains it *Tusc.* III. 7,
"*Confidens* mala consuetudine lo-
quendi in vitio ponitur, ductum
verbum a confidendo, quod laudis
est."

16 tristis] "grave," not necessa-
rily sad or gloomy, *iudex tristis et in-
teger*, Cic. *Verr.* I. 10. Tacitus dis-
tinguishes *tristis* and *severus* when

he says of Piso (*Hist.* I. 14), "aesti-
matione recta *severus*, deterius in-
terpretantibus *tristis* habebatur."

fides] "that which makes one
believe," τὸ πιθανὸν ἀξιοπιστία:
called by Arist. *Rhet.* III. 34, *πίστις*,
by Cic. *Top.* 12, "*fides*;" also
="evidence," "authority," (*titu-
lorum* Cic. *Arch.* 5: *literarum*) cf.
Verg. Aen. IX. 79.

20 Sublīmem...rape] "Up with
this fellow and take him indoors
as fast as you can." *Sublīmem rapere*
ferre, &c.=to snatch one off, so that
he is lifted, as it were, from the
ground. Cf. *Ad.* III. 2. 18; Plaut.
Mil. V. 1, *Ducite istum; si non se-
quitur, rapite sublīmem foras.*

23 commotum] "I'll now dis-

Cura adservandum vinctum. Atque audin' quadrupedem
constringito.

Age nunc iam: ego pol hodie, si vivo, tibi 25
ostendam, quid herum sit pericli fallere,
et illi patrem. CH. Ah ne saevi tantopere. SI. O Chreme,
pietatem gnati. Nonne te miseret mei? (870)
Tantum laborem capere ob talem filium?
Age Pamphile: exi Pamphile: ecquid te pudet? 30

ACTUS V. SCENA III.

PAMPHILUS. SIMO. CHREMES.

PA. Quis me volt? Perii, pater est. SI. Quid ais, omnium?
CH. Ah,
rem potius ipsam dic, ac mitte male loqui.
SI. Quasi quicquam in hunc iam gravius dici possiet.
Ain' tandem, civis Glyceriumst? PA. Ita praedicant.
SI. Ita praedicant? O ingentem confidentiam! 5

turb your mind a bit." Referring to Davus' *animo otioso* in V. I, which Simo had overheard.

24 **quadrupedem**] i.e. hand and foot. Cf. Suet. *Calig.*, *Bestiarum more quadrupedes in cavea coercuit*; and the famous riddle of the Sphinx, describing man in infancy as *τετράπους*, crawling on his hands and feet.

29 **capere**] Infinitivus indignantis. Cf. I. 5. 10.

Sc. III.] Simo upbraids Pamphilus for his conduct; Pamphilus entreats that his own excuses and Crito's evidence may be heard. Simo at Chremes' request consents.

Metre: 1—24, iamb. trim. 25—32, iamb. tetr. cat.

1 **omnium**] "Aposiopesis" of *nequissime*, or some such word. Simo in his anger cannot think of a word strong enough.

4 **tandem**] = *tamen*, according to Donatus, but cf. *Eun.* I. 2. 100, for *tandem* in interrogation.

praedicant] Stronger than *dicunt*, conveying the notion of open and public declaration. Pamphilus, "So they declare." Simo, "Declare, do they?"

5. **confidentiam**] "presumption." Cf. *confidens* V. 2. 14.

Num cogitat quid dicat? num facti piget?

Num eius color pudoris signum usquam indicat?

Adeo impotenti esse animo, ut praeter civium (880)

morem atque legem, et sui voluntatem patris,

tamen hanc habere studeat cum summo probro? 10

PA. Me miserum. SI. Hem, modone id demum sensti,

Pamphile?

Olim, istuc, olim, quum ita animum inducti tuum,

quod cuperes, aliquo pacto efficiundum tibi:

eodem die istuc verbum vere in te accidit.

Sed quid ego? cur me excrucio, aut cur me macero? 15

Cur meam senectutem huius sollicito amentia an

Ut pro huius peccatis ego supplicium

sufferam? Immo habeat, valeat, vivat cum illa. PA. Mi pater.

SI. Quid mi pater? quasi tu huius indigeas patris. (891)

8 Adeo...esse] Infin. indignantis. Cf. I. 5. 10, *adeone esse*, and note. Lachmann *ad Lucr.* II. 16, has collected instances from Terence.

impotenti] "headstrong," "without self-control:" *impotens*, *iracundus*, &c. Cic. *Phil.* v. 9. 24.

civium morem, &c.] The Athenian law, cf. I. 3. 16.

9 voluntatem patris] perhaps alludes to the *patria potestas* of Roman law.

13 quod cuperes] The relative proposition is in subj. mood, as forming part of the thought that was in Pamphilus' mind, implied in the primary clause by *animum inducti tuum sub. ut efficeret. Quod cupiebas* would simply be Simo's own statement. See Madvig, *Gr.* 368. Sometimes the subj. is employed when the thought is the speaker's own, entertained at some other time. "Occurrebant colles campique et Tiberis et hoc coelum, sub quo natus educatusque essem," Livy, V. 54.

14 istuc verbum] i.e. *Me mise-*

rum! v. 11. *accidit* pres. or perfect? probably the latter. "What you just said was true enough of you on that same day (i.e. quum ita animum inducti)". *Accidere in* = to fit, apply to, is rare: *cadere* is common enough, especially in philosophical and rhetorical language, used often by Cicero: cf. Verg. *Ecl.* ix. 17, *Hec! cadit in quemquam tantum scelus?* Pliny, xxxv. 10. 36, *Non cadit in alium tam absolutum opus.*

18 sufferam] Rare but quite classical in this sense (= "to endure calamity"), being used by Cicero (*suff. poenam sceleris*, *Cat.* II. 13. 28), Lucretius (*s. vulnera*, v. 1304), though the simple *ferre* is far more common. From Plaut. and Ter. it seems to have prevailed more in the language of every-day life than the classical language of literature; this would account for the French "*souffrir*," our "*suffer*," derived from what at first sight appears an exceptional usage.

19 huius] i. e. "me," like Greek ὅδε. Cf. II. 1. 10; *Heaut.* II. 3. 115;

Domus, uxor, liberi inventi invito patre.

20

Adducti qui illam civem hinc dicant: viceris.

PA. Pater, licetne pauca? SI. Quid dices mihi?

CH. Tamen, Simo, audi. SI. Ego audiam? quid audiam,

Chreme? CH. At tandem dicat sine. SI. Age dicat: sino.

PA. Ego me amare hanc fateor. Si id peccare est, fateor
id quoque.

25

Tibi, pater, me dedo. Quidvis oneris impone: impera.

Vis me uxorem ducere? hanc amittere? Ut potero, feram.

Hoc modo te obsecro: ut ne credas a me adlegatum hunc
senem.

(900)

Sine me expurgem, atque illum huc coram adducam. SI.

Adducas? PA. Sine, pater.

CH. Aequum postulat: da veniam. PA. Sine te hoc exo-
rem. SI. Sino.

30

Quidvis cupio, dum ne ab hoc me falli comperiar, Chremes.

CH. Pro peccato magno paulum supplici satis est patri.

Verg. *Aen.* 1X. 205, "Est hic, est animus lucis contemptor," and Forbiger's note.

21 *Adducti*] perhaps in sense of "inciting," "moving," in a bad sense, though this is more frequent with *seducere, inducere*. The literal sense seems simpler, "You've fetched people to say." Cf. *Eun.* IV. 4. 27, *quos secum adduxit Parmeno*.

24 *Age dicat*] This use of the imperat. *age* with a third person shews how completely it had passed in colloquial language into a mere exclamation, cf. *Phorm.* IV. 3. 57, *age, age iam ducat*. This is quoted by lexx. under a separate head, as "a sign of assent;" but this is hardly necessary, for the general use as an exclamation = "Come now,"

"Well then," would cover this.

28 *adlegatum*] "Suborned," "instigated." Cf. Plaut. *Poen.* III. 5. 28, *Eum allegaverunt qui...diceret*. Cf. *allegatus* subst.; *meo allegatu* venit, Plaut. *Trin.* V. 2. 18. But would not the ordinary meaning of *allegare* = "despatch," "commission," include these passages?

29 *Adducas?*] echoes *adducam* just before. It may be a deliberative subjunctive = "are you to bring him?" or *sine* may be supplied — "I let you bring him?"

31 *dum ne*] *Dum* expresses the object or design in general, *ne* that it is a negative object; the subjunctive mood really depending on both conjunctions, as in constr. *ut ne*, cf. I. I. 34, note.

ACTUS V. SCENA IV.

CRITO. CHREMES. SIMO. PAMPHILUS.

CR. Mitte orare. Una harum quaevis causa me ut faciam
monet,

vel, tu, vel quod verum est, vel quod ipsi cupio Glycerio.

CH. Andrium ego Critonem video? Is certe est. CR. Salvos sis, Chreme.

CH. Quid tu Athenas insolens? CR. Evenit. Sed hicinest Simo?

CH. Hic. CR. Simo, men' quaeris? SI. Eho, tu Glycerium hinc civem esse ais? 5

CR. Tu negas? SI. Itane huc paratus advenis? CR. Quare? SI. Rogas? (910)

Tune inpune haec facias? tune hic homines adulescentulos imperitos rerum, eductos libere, in fraudem inlicis?

sollicitando, et pollicitando eorum animos lactas? CR. Sanun' es?

SI. ac meretricios amores nuptiis congelatinas? 10

PA. Perii: metuo, ut substet hospes. CH. Si, Simo, hunc noris satis,

Sc. IV.] Crito, after some angry language from Simo, tells the story of Glycerium's appearance in Andros; Chremes discovers that she is his own daughter, and at once consents to her marriage with Pamphilus. Simo is reconciled.

Metre: 1—25, trach. tetr. cat.; 26—53, iamb. tetr.

2 verum] Either = "right," i. e. "because it is right to tell what I know," cf. IV. 1. 5; or "true," i. e. "because what I have to say is true."

ipsi cupio] Cf. Cic. Q. F. I. 2. 3. Quid? ego Fundanio non cupio? non

amicus sum?

4 Quid...insolens?] sc. venisti. "what has brought you to Athens against your wont?" cf. *insolens malarum artium*, Sall. Cat. 3. 4.

6 paratus] "Have you come with your part so well got up?" cf. *Phorm.* II. 3. 80. Liv. X. 3. 10.

9 lactas] cf. IV. 1. 23, note.

11 noris] "did you know him well enough, you would..." The action, supposed as the condition of another action, is in subj. mood, without, as well as with, a conjunction, cf. *Andria*, VI. 31. The omission of conjunc-

non ita arbitrere: bonus est hic vir. Si. Hic vir sit bonus?
 Itane adtemperate evenit hodie in ipsis nuptiis,
 ut veniret antehac numquam? Est vero huic credendum,
 Chremes?

PA. Ni metuam patrem, habeo pro illa re illum quod mo-
 neam probe. 15

Si. Sycophanta. CR. Hem. CH. Sic, Crito, est hic: mitte.

CR. Videat qui siet. (920)

Si mihi pergit quae volt dicere, ea quae non volt audiet.

Ego istaec moveo aut curo? Non tu tuum malum aequo
 animo feres?

Nam ego quae dico, vera an falsa audieris, iam sciri potest.
 Atticus quidam olim navi fracta ad Andrum eiectus est, 20
 et istaec una parva virgo. Tum ille egens forte adplicat
 primum ad Chrysidis patrem se. Si. Fabulam inceptat.

CH. Sine.

CR. Itane vero obturbat? CH. Perge. CR. Tum is mihi
 cognatus fuit,

tion is common in other cases, cf. *Ad.* 1. 2. 38; *Heaut.* III. 1. 78; *Forb. ad G.* II. 519, *Venit hiems; teritur Sicyonia bacca.* Such omission is natural in quick emphatic speech, and is a relic of the earlier phase of language which employs coordinate rather than subordinate sentences.

12 sit] potential; "This man an honest fellow!"

13 evenit] Simo sneeringly repeats the expression used by Crito v. 4.

15 pro illa re] "a-propos of that matter," cf. *Verg. Aen.* IV. 337, *Pro re pauca loquar:* *Hand, Turs.* IV. p. 584.

16 Sic...mitte] "He's like this, Crito: never mind him," cf. *Eun.* III. 1. 18; *Phorm.* III. 2. 42.

Videat qui siet] "Let him look to his own nature." It is his look out what kind of man he is. I don't care.

17 pergit] Bentley *perget.*

18 Ego istaec moveo aut curo]

"Have I any kind or part in your troubles? *moveo*, "to set in motion," "begin;" *Motum ex Metello consule... bellum*, *Hor. Od.* II. 1. 1. *curo* as in *exp. faciendum curare*, &c. "to see or look after."

19 audieris] refers to what Davus said sc. 2. v. 18, *civem Atticum Glycerium esse*, not to what Crito is about to say. Tr. "From what I now tell you you can judge if what you have heard be true or false."

21 adplicat se] "attaches himself to my father," i.e. as client to patron, by the *ius applicationis* (vid. *Dict. Ant.* s. v. Banishment); cf. *Cic. de Or.* I. 39, *Qui Romam in exsilium venisset, cui Romae exsulare ius esset, si ad aliquem quasi patronum se applicavisset.* For the relationship thus secured, vid. *Dict. Ant.* s. v. *Cliens.*

23 Itane vero obturbat?] Weise puts the interrogative after *vero*; a

qui eum recepit. Ibi ego audiui ex illo sese esse Atticum.
 Is ibi mortuus est. CH. Eius nomen? CR. Nomen tam
 cito tibi? CR. Phania. CH. Hem, 25
 perii. CR. Verum hercle opinor fuisse Phaniam: hoc
 certo scio, (930)

Rhamnusium se aiebat esse. CH. O Iuppiter. CR. Eadem
 haec, Chreme,
 multi alii in Andro audivere. CH. Utinam id sit, quod
 spero. Eho, dic mihi,
 quid eam tum; suamne esse aibat? CR. Non. CH. Cuiam
 igitur? CR. Fratris filiam.

CH. Certe meast. CR. Quid ais? SI. Quid tu ais? PA.
 Arrige aures, Pamphile. 30
 SI. Quid credis? CH. Phania illic frater meus fuit. SI.
 Noram et scio.

CH. Is hinc, bellum fugiens meque in Asiam persequens,
 proficiscitur;
 tum illam relinquere hic est veritus. Postilla nunc primum
 audio

reading suggested by frequent use
 of *itane vero?* as exclamation. *obtur-*
bat, "interrupts," cf. Tac. *Ann.* VI.
 24, *obturbabant patres specie detes-*
tandi. So Don. and Forc.

18] sc. Chrys. pater.

24 *ex illo*] sc. Phania.

31 *Quid credis*] Bembine MS.:
 others *qui credis*.

Noram (sc. Phaniam) et scio] (fra-
 trem esse Chremetis). Note the dis-
 tinction between *nosco* and *scio*, both
 expressed in English by "know."
 "He was an acquaintance of mine,
 and I know all about him now."

33 *Postilla*] (not *post illā* as Bent-
 ley) a formation analogous to *postea*,
interea. From analogy of *interēā*,
 and Enn. apud Cic. *Div.* I. 20, *post-*
illa germana soror errare videbar,
 the *a* is long. This *ā* is variously
 explained (1) as = *a-ce* and therefore
 acc. plur. neut. (Donaldson, *Varron*.

ch. x. § 4): (2) That *ea*, *illa* &c., in
 these words are ablatives. The asso-
 ciation of *inter* and *post* with acc. case
 is no proof that in early Latin they
 may not have been used with other
 cases, in the adverbial sense which is
 the earliest of all prepositions (analo-
 gous to this would be *ἐκ πόντοφιν*=
from on the sea, *ἀπὸ πασσαλόφιν* from
on the peg in Hom.). And the word
interutraque Lucr. II. 517 might be
 alleged: but there *inter* is explained
 as belonging per tmesim to *iacent*
 following, see Lachmann's note. (3)
 That in all these cases a final *m* is
 lost, i. e. *post ea quam*=*post eam*
quam; *ea-m*, *illa-m* being adverbial
 accusatives like *quam*, which sur-
 vives in classical Latin. The final *m*
 is often omitted in remains of old
 Latin, see esp. the epitaphs of the
 Scipios. It may, however, be main-
 tained that the view which makes

quid illo sit factum. PA. Vix sum apud me: ita animus
commotust metu,

spe gaudio, mirando hoc tanto tam repentino bono. 35

SI. Nae istam multimodis tuam inveniri gaudeo. PA. Credo,
pater. (940)

CH. At mi unus scrupulus etiam restat, qui me male habet.

PA. Dignus es —

cum tua religione, odium! Nodum in scirpo quaeris. CR.
Quid istuc est?

CH. Nomen non convenit. CR. Fuit hercle huic aliud
parvae. CH. Quod, Crito?

Numquid meministi? CR. Id quaero. PA. Egon' huius
memoriam patiar meae 40

voluptati obstare, quum egomet possim in hac re medicari
mihi?

Non patiar. Heus, Chreme, quod quaeris, Pasibūla. CH.
Ipsast. CR. East.

PA. Ex ipsa millies audiui. SI. Omnis nos gaudere hoc,
Chreme,

te credo credere. CH. Ita me Di ament, credo. PA. Quid
restat, pater?

SI. Iam dudum res reduxit me ipsa in gratiam. PA. O
lepidum patrem. 45

these formations simply neut. plurals, lengthened as many short syllables are, is the simplest.

36 **multimodis**] with *inveniri*, "I am glad she is so fully (in various ways) proved to be your daughter," or with *gaudeo*, "I am very glad."

37 **At**] used appropriately for introducing an objection.

male habet] "worries me;" cf. II. 6. 5, Lucr. III. 826. *bene habere*, *male habere* are occasionally used as Greek *καλῶς*, *κακῶς* ἔχειν, cf. *Phormio*, II. 3. 82; *Eun.* I. 2. 73.

38 **odium**] So Bemb. and Vat. MSS.. Donatus, and the best edd.

It is suggested that *dignus odium* = *dignus ad odium*; but it is better with Stallbaum and others to make an aposiopesis after *dignus es*, and tr. *odium* as vocative "you wretch!" cf. the use of *scelus*.

Nodum in scirpo quaeris] "You are looking for a knot in a bulrush," i.e. for a difficulty where there is none. *Quaerunt in scirpo, soliti quod dicere, nodum*, Ennius apud Fest. p. 257.

40 **Id quaero**] "I am trying to remember it."

45 **lepidum**] "Charming."

De uxore, ita ut possedi, nil mutat Chremes. CH. Causa
optumast: (950)

nisi quid pater ait aliud. PA. Nempe id. SI. Scilicet.
CH. Dos, Pamphile, est

decem talenta. PA. Accipio. CH. Propero ad filiam. Eho
mecum, Crito:

nam illam me credo haud nosse. SI. Cur non illam huc
transferri iubes?

PA. Recte admones. Davo ego istuc dedam iam negoti.
SI. Non potest. 50

PA. Qui? SI. Quia habet aliud magis ex sese et maius.
PA. Quidnam? SI. Vinctus est.

PA. Pater, non recte vinctust. SI. Haud ita iussi. PA. Iube
solvi, obsecro.

SI. Age fiat. PA. At matura. SI. Eo intro. PA. O faus-
tum et felicem diem.

ACTUS V. SCENA V.

CHARINUS. PAMPHILUS.

CH. Proviso quid agat Pamphilus. Atque eccum. PA. Ali-
quis forsitan me putet

non putare hoc verum: at mihi nunc sic esse hoc verum
liquet.

46 nil mutat] "wishes to make
no change;" cf. *And.* I. 1. 13, *ita
ut possedi*, perhaps (as Stallb.) re-
ferring to the Praetor's formula *ut
possidetis, ita possideatis*.

51 magis ex sese] "More direct-
ly concerning himself," cf. *bene et e
republica aliquid facere, ex mea re,
&c.*

52] Pa. "He has been wrongly
chained up, father." Si. "I ordered
it to be done rightly enough." Simo
in joke takes the word *recte* to apply

not to the cause, but to the *manner*
of Davus' imprisonment, i.e. *quadru-
pedem constringi*.

Sc. v.] Charinus finds Pamphilus
rejoicing in his good fortune. Davus
reappears.

Metre: iamb. tetram.

1 Proviso] "I am coming out to
see." "Proviso duas res significat;
et provideo et video," Donatus ad
Adelph. V. 6. 1: cf. *Eun.* III. 1. 4.
Only in Plaut. and Ter.

Ego Deum vitam propterea sempiternam esse arbitror, (960)
quod voluptates eorum propriae sunt: nam mi immorta-
litas

partast, si nulla aegritudo huic gaudio intercesserit. 5

Sed quem ego mihi potissimum optem nunc, cui haec nar-
rem, dari?

CH. Quid illud gaudi est? PA. Davom video. Nemost,
quem mallet, omnium:

nam hunc scio mea solide solum gavisurum gaudia.

ACTUS V. SCENA VI.

DAVUS. PAMPHILUS. CHARINUS.

DA. Pamphilus ubinam? PA. Hic est, Dave. DA. Quis
homost? PA. Ego sum Pamphilus.

Nescis quid mi obtigerit. DA. Certe: sed quid mi obti-
gerit scio.

4 **propriae**] "lasting," *perenne ac proprium*, Cic. *Serv.* 4; cf. Verg. *Ecl.* VII. 31; *Aen.* VI. 872; Hor. *Sat.* II. 6. 5.

The Epicurean sentiment of vv. 3, 4, is taken direct from the Eunu-
chus of Menander.

nam mi immortalitas parta est] Colman's translation aptly borrows
from Shakespeare, *Othello*, II. 1:

"If it were now to die,
'Twere now to be most happy; for I
fear

My soul hath her content so absolute
That not another comfort, like to
this

Succeeds in unknown fate."

"Both speeches (Pamphilus' and
Othello's) are of the highest joy and
rapture, and founded on the insta-
bility of human happiness; but in
my mind the English poet has the

advantage." Colman might have
made this admission stronger; for
while the comparison of the two
passages is fully justified by their
external and verbal similarity, the
sentiment as handled by Shake-
speare rises far above the mere echo
of Menander's Epicureanism, which
(as we see from v. 3) runs through
the passage before us. Cf. *Eun.* III.
5. 3, 4.

8 **solide**] "wholly" (*solide scio*,
Plaut. *Trin.* IV. 2. 8); cf. the use
frequently in Cic. of the adj. = sound,
substantial, real, *solidum gaudium*,
and the like.

Sc. VI.] Pamphilus tells Davus of
his good fortune, and Charinus in-
treats D.'s intervention with Chre-
mes. Davus pronounces the Epi-
logue.

Metre: trochaic tetram. catalectic,

PA. Et quidem ego. DA. More hominum evenit, ut quod
sim nactus mali

prius rescisceres tu, quam ego illud quod tibi evenit boni.

PA. Mea Glycerium suos parentes repperit. DA. Factum
bene. CH. Hem. (970) 5

PA. Pater amicus summus nobis. DA. Quis? PA. Chremes.
DA. Narras probe.

PA. Nec mora ulla est, quin eam uxorem ducam. CH. Num
ille somniat

ea quae vigilans voluit? PA. Tum de puero, Dave? DA.
Ah desine :

solus est quem diligunt Di. CH. Salvos sum, si haec vera
sunt.

Conloquar. PA. Quis homost? Charine, in tempore ipso
mi advenis. 10

CH. Bene factum. PA. Audisti? CH. Omnia. Age, me in
tuis secundis respice.

Tuus est nunc Chremes : facturum quae voles scio esse omnia.

PA. Memini : atque adeo longumst nos illum expectare
dum exeat.

Sequere hac me. Intus apud Glycerium nunc est. Tu,
Dave, abi domum :

3. "Ill news flies apace."

9 solus est quem diligunt Di]
"Say no more about him ; he's dead,
happiest of us all, for whom the gods
love, die young." Another reading
is *es* : the expression is then one of
strong congratulation to Pamphilus.
As Parry remarks, it is difficult to see
what point there is in thus "killing
off" the child. But *est* is best sup-
ported : and, but for *Ah desine*, we
might argue, why should not Davus
be supposed to call the child favour-
ed by heaven, because all this ends in
his being regarded as the legitimate
son and heir? [See Wagner's note.]

11 respice] "Take thought for
me." *Respicere* and *respectare*, fre-
quently of protecting deities ; cf. *su-
pra* IV. 1. 8 ; *Phorm.* v. 3. 34 ; Verg.
Ecl. I. 28, *Di tibi, si qua pios respect-
ant numina...Praemia digna ferant.*
Also (as here) of persons taking
thought for, bethinking themselves
of others, cf. *Ad.* III. 2. 55 ; Tac. *Hist.*
IV. 4, *mox deos respexere, restitui
Capitolium placuit.* For our pas-
sage cf. Soph. *O. C.* 1554, *εὐδαίμονες
γένοισθε, καὶ εὐπραξία μέμνησθέ
μον.*

12 Tuus est] is explained by what
follows.

Propera, accerse, hinc qui auferant eam. Quid stas? quid cessas? DA. EO. (980) 15

Ne expectetis dum exeant huc: intus despondebitur: intus transigetur, si quid est quod restet. ω plaudite.

17 Plaudite] Bentley assigned this to the "cantor" (who recited all parts set to music, the actor going through the necessary gestures) after all the actors had left the stage, cf. Hor. *A. P.* 155, *donec cantor 'Vos plaudite' dicat*, and the ω which all MSS. give is according to him a corruption of CA, i.e. Cantor. Others suppose it to stand for φδδς= cantor; others again that ω the last letter of the alphabet designates the person that appears last in the play (the different characters in the Bembine MS. being indicated by letters).

Some later MSS. give a second

ending (17 lines) in which Charinus's love affair is concluded. Wagner (following Ritschl) accepts them; but there is no evidence for their genuineness beyond a notice of Donatus. Wagner (supposing two representations of the Andria, for the second of which the present Prologue was written) thinks that these extra verses may have formed the end of the first performance, and that Terence may have cut them out before the second. But they most likely originated from some student or copyist interested in the final disposal of Charinus.

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